Kine WEEKLY

FILM COUNCIL REPORT

See page 3.

CLIVE'S GOLDEN HARVEST

Kinematograph WEEKLY

No. 1,901. Thursday, September 23, 1943. Vol. 319

Every Programme must include a WALT DISNEY SHORT PRODUCTION

FILMS COUNCIL ASKS FOR SAFEGUARDS

PLANNED PRODUCTION

ANNUAL REPORT CALLS FOR ORGANISATION OF RESOURCES

CONTINUANCE of the efforts of the Cinematograph Films Council to secure effective safeguards from the Board of Trade against the dangers of exhausting the resources of the commercial film Industry by increasing Government demands are outlined in the fifth report of the Council published this week.

It is suggested that a survey of the Industry should be made with a view to a planned scheme of production and to establish an effective organisation of the resources of the Industry as a whole. A permanent committee composed of Trade members has been formed to deal direct with the Board of Trade on all matters affecting commercial production.

The fact that the film production situation has not materially deteriorated during the past 12 months is noted by the Council which welcomes the assurance of the Board of Trade that all developments are carefully watched in the interests of the Industry.

The manner in which the Cinematograph Films Council acts as a Vigilance Committee endeavouring to resist encroachments upon the commercial film Industry by Government departments is brought out in the Fifth Report of the Council just published. It deals with activities for the year ended March 31, 1943.

Co-operation

The Report states that the main preoccupation of the Council was to continue efforts of the previous year, "to impress upon the Board of Trade the need to secure the adoption of effective safeguards against the danger of exhausting the resources of the commercial Industry by increasing Government demands."

These included studio space, personnel and materials.

As a result the Board set up a panel of the Industry with an advisory committee to deal with man-power: the Films Division of the Board of Trade was to be consulted before further studio space could be requisitioned: and the Board was to be kept fully informed by all Government departments regarding their film activities, and were to be consulted before any such department engaged craftsmen or technicians not at the time available to commercial producers.

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A.B.C. – ELCOCK DEAL

K.R.S. Taking No Action

The nature of the deal by which A.B.C. has taken over certain halls formerly belonging to W. G. Elcock was discussed by the K.R.S. Council at its meeting on Tuesday.

It was stated that the K.R.S. had been informed that of the forty-four halls included in the deal, nineteen had been taken over absolutely, while management control had been acquired over the remaining twenty-five.

The circuit has expressed the opinion that the nature of the acquisition does not contravene the K.R.S. rule which prevents booking of films by a company which does not possess financial control.

The K.R.S. is taking no action, the company having agreed to place details of the deal before the K.R.S.

Tightening Film Credit

Film credit has been gradually slipping back and some attempt should be made to remedy this. This was a statement made at the K.R.S. meeting on Tuesday.

A scheme is to be adopted which will tighten up payments in the case of the worst offenders.

QUOTA FOR OLD FILMS

Films Council Opposition

THE Cinematograph Films Council in its Report sets its face against the use of old films as reissues. The Report states on this question:—

"A number of applications for films registered more than four years back to be allowed to count for exhibitors' quota were submitted to the Council" (nine at our May meeting and 14 in November).

It is recalled that the Films Council rejected such applications during the previous year but decided to keep the matter under consideration. This problem was extensively considered at the meeting on a request from the President of the Board of Trade.

"None the less, we could find no sufficient reason for modifying our view that the acceptance of such films for an additional year's quota would not be in the best interests of the British film Industry.

"We still consider that it would damage the market for new British films; that it might well have a depressing effect on British production; that it would provide these films with an entirely artificial value; nor, in view of the recent arrangements for rationing film stock, would renters be disposed to use any of their allocations for the reproduction of old films. We accordingly thought it to be our duty to reject all these applications."

We observe that the President of the Board of Trade has not felt able to accept this recommendation.

EIRE BUT NOT ULSTER

Alleged K.R.S. Discrimination

The continued refusal of the K.R.S. to recognise the Northern Ireland C.T.B.F. is keenly resented by Ulster exhibitors, according to the KINE. Belfast correspondent.

The Northern Ireland Fund, which has made great progress in the past two years, is operating very well indeed, and the committee feels that as the K.R.S. gives recognition to the Scottish and Eire funds as well as the C.T.B.F., it would be only fair that Northern Ireland, which has its own government, should be similarly treated.

From Our Letter Bag

"Ceiling" Rentals for Britain?

AN appeal that Britain should follow the example of Australia and Canada and impose a "Ceiling" on film rentals is made in the following letter from a prominent independent exhibitor.

INDEPENDENT exhibitors must have read with especial interest in your September 16 issue that Australia, following the example of Canada, has now imposed a ceiling on film rentals and that renters there will not be allowed to charge more for film hire this year than during the datum year of 1942—when, under the threat of an imminent Japanese invasion, kinema attendances were at their lowest ebb.

Britain is thus left the only notable market within the Empire where no control is imposed on film hire. Exhibitors here need no reminder of the way this absence of control is being exploited to their detriment and of the fight they are at present having to wage against "conditional" bookings which prevent them from having grade B films, unless they are prepared to take grade A at exorbitant percentage rates.

I know I speak on behalf of innumerable exhibitors when I ask the renters to be content with the fair trading terms which have

Continued on page 21

The Premier Home

Pictures on BRITISH MOVIETONE NEWS

THURSDAY

KINEMATOGRAPH WEEKLY

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ORGANISATION

WHATEVER may be the individual prejudices of the employers, it is certain that the time is ripe for a realist attitude on the subject of unionisation in general and the organised managers in particular. The importance of the decision that will have to be taken will be understood even better in the immediate post-war days, by which time a standard policy in line with that of other big industries will obtain.

One of the worst approaches to the establishment of a real, lasting understanding is based on the old idea of haggling. The circumstances of the times demand a frank recognition of modern ideas, and in labour matters it is too late to dispute the right of employees to unite.

Managers, in spite of dignity and responsibility, are just employees. They know it; their proprietors know it. As unionists, of course, they have a lot to learn—for they are automatically selected to control others, and are in their dealings with the outside world individualists. In planning to establish a common front it is therefore quite reasonable for them to accept the guidance of professional trades union organisers.

But the recognition of a real and active organisation to represent their interests is just one of those things that have to come, and diehardism is not going to stop it. Nor is it going to make the eventual acceptance easier. So we may as well work on the basis of a completely unionised Industry, and take the present opportunity of ensuring a smooth passage for it.

Before normal conditions return the question will no doubt have been settled fully, for we shall have to be in a position to deal with conditions at present unpredictable. Men who return to civilian posts after service in the Forces will face many problems, and for their sake and the employers' it is essential that they should be on firm ground.

Long Shots

AN eagle eye at Twentieth Century-Fox has noted that the KINE. this week—with its 1,901st number—enters into its own 20th century, and offers from its lofty and already long-established eminence its congratulations to ourselves just putting a confident foot over the threshold.

BUT while ours has been a plodding journey—it has taken 36 years to come within view of *our* 20th century—the company which congratulates us sprang into existence with no pedestrian movement such as ours, and mounting on the already existing Fox (which was not even a cub when we started our journey) has achieved a world fame greater far than our own. So as we go on, becoming more 20th century every week, we thank 20th for congratulations.

ALTHOUGH the Trade had seen little of Lord Kenmare since he succeeded his father, he will long be recollected as one of the most inveterate and welcome film first nighters in the West End. Until a couple of years ago he figured upon every publicity man's list in virtue of that scintillating column of his in the *Sunday Express*. Of recent years he turned to writing for the films, and is responsible for the story of "The Young Mr. Pitt" and "They Flew Alone," and at the time of his death was working on another script for 20th Century-Fox.

PAYING a flying visit to Glasgow last week-end, John W. Hicks, junr., vice-president of Paramount, with David Rose, F. E. Hutchinson and Tony Reddin, called upon Glasgow's new Lord Provost, James Welsh, to congratulate him on his election to high office. They were very warmly received.

OCCASION was taken by the Lord Provost in replying, to refer to the fact that he and Paramount could claim the common experiences of thirty years in the motion picture business. Paramount recently celebrated its thirtieth anniversary, while James Welsh began his association 33 years ago.

UPON leaving Glasgow on Monday the Paramount party proceeded to cities further south, including Newcastle, Leeds and Manchester with Liverpool and Dublin coming next on the schedule. Birmingham will be visited on the return trip.

THE important part played by the film in the life of the nation has received praise from high quarters. J. Arthur Rank drove home this importance at the Gaumont-British Corporation meeting last week.

"FOUR years of war," said Mr. Rank, "have served to emphasise the importance of the part played by the kinema Industry in the life and wellbeing of our great nation. Through the medium of the screen, national and social campaigns to further the war effort are launched, authentic scenes from all theatres of war are portrayed to the Forces and workers operating on the home front, and to all who seek relaxation and entertainment in the restful atmosphere of the kinema during their brief periods of leisure."

THE formulation of pension schemes is generally proof of the economic stability of an industry and the fact that our three major circuits are each contemplating action on these lines is assurance of their executives' confidence in future developments.

AT the recent G.-B. meeting J. Arthur Rank expressed the hope that their proposals would come into operation before the end of the current commercial year, and details of the Odeon plan have already been published. Although little has been heard of the A.B.C. scheme, I understand that the executives have been busy and hope to be able to announce full details within a month or so.

THE A.B.C. pensions scheme covers (subject to age and length of service) managers, relief managers and assistant managers. The delay in making the announcement, Eric Lightfoot tells me, has been caused by the investigation of a number of pensions schemes and to his fellow directors' desire to provide the greatest benefits for the amount of the annual contribution.

AS a result, the company has made two important decisions, the first being the establishment of a non-contributory scheme in which the A.B.C. Board will be responsible for the entire payments, and, secondly, the creation of the Corporation's own pension fund rather than the adoption of an insurance company's pension scheme.

IT has also been decided that the retiring age should be 65, subject, in certain cases, to earlier retirement. A difficulty which, I understand, has not yet been completely solved was to what extent back service could be taken into consideration. Meanwhile, this point is engaging the attention of the Corporation's actuary, who is now calculating the terms and benefits preliminary to the sub mission of the final draft.

GLAD to have the chance of shaking hands with Will Hay again last week when Ealing staged a "welcome-back" lunch on the occasion of the opening of "My Learned Friend." Although he has been through a pretty bad time, Hay said he had seen his specialist for, he hoped, the last time for at least six months.

AT any rate, he was in excellent form and his remarks after the lunch kept the guests in a continual chuckle. So, for the matter of that, did Mickey Balcon, himself not out of the doctor's clutches, I was sorry to hear. In spite of this, the celebration was one of the cheeriest, most informal, and most enjoyable affairs we have had for a long time.

BROWNING'S figure of the craft of the old ring-smith, who mixed base metal with gold to stand "the file's tooth and the hammer's tap" and then removed the baser metal with acid springs to mind as one broods over the "Battle of Britain" film presented by United Artists.

FRANK CAPRA and his editors have taken the gold of British courage and endurance as exhibited in our newsreels and have mixed with it the baser material from German sources. It is skilfully done, and the audiences, using their own acid eliminator ("Just a spirt of the proper fiery acid o'er its face and forth the alloy unfastened flies in fume") will find the golden conduct which saved Britain glow the more brightly under the treatment of the producers of the film.

A FATHER who attended Feltham Juvenile Court on Friday and attributed his son's lapse to the influence of the kinema saying the films depicted "crime justified," was challenged by the Chairman, Ald. Fear, who said he could not allow such a statement to go unanswered.

ALD. FEAR claimed quite justly as a former chairman of the county licensing committee that he knew something about censorship of films. The father interposed "and so do I. There is a lack of censorship." The rejoinder came from Ald. Fear. "The censor never allows crime to show a profit. In the end retribution comes."

HAVE you heard about the "Cine-League," short for Cinema League of Great Britain? It has what it calls "Central Mail Offices" at 502, Edgware Road, London, W.1. Its aims, according to its circulars, which are stereotyped, are most ambitious. They include the mailing of advance and current information and film production notes to members, and the arranging of studio visits, contacts with stars, the introduction of "pen pals" and the exchange or loan of periodicals and literature.

ALL this is offered for a yearly subscription of half a guinea, which can be paid in full or by four quarterly payments of 3s. or thirteen four-weekly payments of 1s. One would expect a richly named league of this kind, with its alleged Central Mail Offices, to possess a large library and a big staff. Actually it is run from a small flat at the address given. This League should obviously be treated with caution.

UNDAUNTED by the fact that dance halls in the town are booked up for some time to come, Derby Film Ball Committee has arranged a night of boxing for the Cinematograph Trade Benevolent Fund. H. E. Benzeval, manager of the Regal, was responsible for this novel departure from the orthodox social function, which will take place on September 27.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Crisis News

DOKTOR GLOBULES has been seeking to prove there is nothing abnormal in Herr Screencomber's habit of carpet chewing. In a statement issued from the Furore's headquarters, in the Four Ale bar of the "Intrepid Fox," the Doktor points out that the carpets are completely edible and are made from a compound of mashed hops. In times of stress, usually between opening times, the Furore finds them a mild stimulant. Since this news, the Associate Editor has already eaten his way through the dining-room, lounge and bedroom carpets, and is expected to start on the spare bedroom at any moment.

Victory Parade

NOW that Italy is out, Lancelot Longslab, who, by portraying England's fighting heroes on the screen, has done so much to enhance British prestige wherever Hollywood films are screened, has offered to lead a Victory Procession, dressed as a Crusader, of Italian film technicians on their triumphant re-entry into British studios.

As the Italians have no knowledge of English, Longslab has generously volunteered to declaim their address of appreciation to the British technicians, who will, of course, be displaced to make way for the newcomers.

A bomber has been placed at the disposal of Mr. Longslab, so that he can leave immediately for Hollywood in the eventuality of a sudden air-raid warning.

Basic English

THE fact is that this Basic English business was invented by the assistant film directors years ago. Whereas Basic English consists of some eight hundred words, the assistants have managed to get along on two—Yes, sir!

Veteran Memories

MY old partner, Cecil Court, was bubbling over with enthusiasm the day he was permitted the film rights of the burning of the cakes by King Alfred. However, once again, he was away ahead of his time because in those days kinematography had not yet been invented, and when Cecil learned about it, was he burnt up?

Repatriation

A SCHEME has fallen through by which British refugee executives now in America will be exchanged for American executives over here. It seems the British Government is not willing to exchange a perfectly good American executive for one refugee British executive; it will, however, change over for a slice of boloney.

Critics Spurned

LORD WOOLTON has turned down a suggestion that the Critics' Circle, in view of some of the recent performances they have had to witness, should be exempted from producing their ham coupons.

FILMS COUNCIL AND MONOPOLY TENDENCY

A MARKED tendency towards monopoly control of the film Industry is mentioned by the Cinematograph Films Council in its report, which states that it became clear that changes in the control of certain large companies would involve important issues of public policy.

While no effective monopoly was actually in operation, the tendency towards concentration of control had proceeded far enough to reveal the possibility that the independent units in the several branches of the Industry might soon be driven out of existence.

Experience in other fields shows that this process often leads to the creation of one all-powerful trust. It therefore appeared that the film industry, as a whole, had reached the stage of monopoly growth which, in some other forms of economic enterprise has called for public action.

The matter not only affects the immediate interests of the component parts of the Industry, but it has vital educational and artistic implications as well and thus raises important questions of public policy. Therefore, inasmuch as the continued existence of independent elements, each capable of a vigorous initiative, is especially necessary in a healthy film Industry, the Council took steps to secure proper attention to the problem.

The Council points out that it placed evidence before the President of the Board of Trade and recalls Hugh Dalton's statement in the House of Commons respecting the assurance given him by J. Arthur Rank.

M-G-M British Production

KINE. *Cable from "Motion Picture Daily."*

LOUIS B. MAYER, Alex. Korda, Al Lichtman, Sam Eckman, Nicholas Schenck and Ben Goetz are in New York to confer on British immediate and post-war production. No details have been revealed, but it is understood that a programme is fully mapped. Eckman is returning to London immediately.

GOVERNMENT further sharply restricts the manufacture of 35 mm. cameras, film reels, film cans, processing and studio accessories.

THERE is a rising trend in exhibitors toward dual reissues of important past product. Eyeing eventualities, American companies are sub-titling picked pictures in Greek, Danish, Norwegian, Dutch, besides Italian and French.

SUPPLY dealers are setting up a national used equipment mart for exhibitors to exchange, sell or buy needed items.

From Our Letter Bag.

C.M.A. Attacks Managers' Federation

GET-TOGETHER PLEA

IT would be amusing, if it were not so apparent, to read in the KINE. the latest move of the C.E.A. to sabotage the Managers' Union, the C.M.A.

It would be well, perhaps, if the former Association were to put its own house in order before giving its blessing to the formation of another body in its frantic desire to effect a cleavage in the ranks of the managers.

The C.E.A. by its action appears to be fighting shy of the C.M.A. and endeavouring to postpone as long as possible meeting its delegates because of the C.M.A.'s affiliation to the N.A.T.K.E. This, despite the assurance that the C.M.A. is absolutely autonomous, has never been and is not controlled nor dictated to by any person outside its own members.

This is sheer obstinacy, and an undoubted desire to discountenance an association which is fully representative of kinema managers throughout the kingdom.

We might retaliate, perhaps, if our intelligence were of a lower order by stating that we could only deal with a few independent or small circuit owners, and expect the C.E.A. to be governed by the issue.

The C.E.A. has still to learn the meaning of "Democracy," and for what it stands.

It is surely time that the C.E.A. realises that the C.M.A. is NOT antagonistic.

We know what excellent work the C.E.A. has done in its contacts with various authorities, also what benefits and concessions the Industry has received through its mediation. Then why in Heaven's name does it refuse to be reasonable and get down to brass tacks by meeting the C.M.A. delegates to discuss their Charter and determine by a joint conciliation Board a basis of fair and equitable employment for managers?

It would be for the good of the Industry as a whole. It would stimulate the loyalty of the employee, and eliminate the dishonest persons, employers or employees, who are detrimental to the high status of which this great Industry is entitled but as yet has not achieved.

A. HIGHAM COWEN,
Acting Preident C.M.A.

AFRICAN THEATRE BID DENIED

M. A. Schlesinger denies reports published in America that J. Arthur Rank is bidding for Schlesinger South African theatres. states the KINE. New York correspondent.

KINE. has received corroboration of this message from Schlesinger's London headquarters. The message adds the definite statement that the circuit, which is not for sale, "is always prepared to show British films as heretofore."

RENTER QUOTA DEFAULTS

Film Council's Problem

A CONSIDERABLE portion of the Films Council Report is devoted to the subject of quota defaults, both renters' and exhibitors'.

At the first meeting of the Defaults Commitee in May, 1942, the Council considered ten renters' defaults in long film quota for the year ended March 31, 1941. Six of these defaults were by U.K. subsidaries of American companies which had adopted the alternative quota condition allowed.

The committee recommended legal proceedings against one of the smaller defaulters, but the committee had difficulty in adopting this recommendation while defaults of major renters were passed over. Eventually, however, the committee recommendations were ratified. Here, however, the Board of Trade decided that no defaulters be proceeded against.

There were 12 defaults in renters' quota in 1941-42. The main plea put forward in defence of these defaults was the inadequacy of the supply of suitable British films owing to the shortage of studio space and delays in production, the latter arising mainly from shortage of man-power; the smaller renters also pleaded lack of funds.

In the course of the discussion, it was emphasised that even though all the available studio space was utilised to full capacity throughout the year, the resultant total production would be insufficient to meet the quota requirements of all the distributing companies. It was decided that no prosecution should be recommended in any of the 12 cases of default.

These recommendations have been subsequently ratified by the Council, but we have not thought fit to recommend that certificates should be issued under Article 13 (1) of the Act.

Under the heading "Exhibitors' Defaults" it is reported that for the year ended September 30, 1941, there were 1,402 defaults, 77 recommendations that proceedings be taken but only four actual prosecutions.

For the year ended September 30, 1942, there were 1,814 exhibitor defaults.

BASIC RENTALS SCHEME

With Overriding Percentage

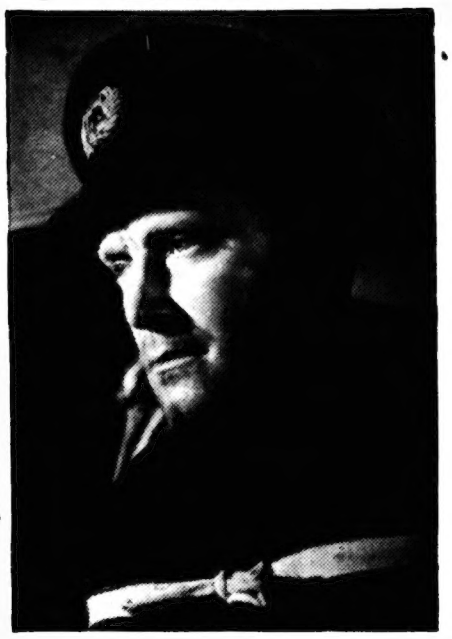
Exhibitors must prepare to operate their business on scientific lines and find a proper basis for film rentals, declared H. Simpson, president of the C.E.A., at Tuesday's meeting of the West Lancashire branch.

Approval was given by the members of the suggestion that the Film Rentals Committee should negotiate for the introduction of a reasonable basic rental with an overriding percentage payment for extra business done.

Mr. Simpson warned exhibitors against expecting films on flat rates.

Birmingham S.O. Hopes

The members of the Birmingham Public Entertainments Committee have completed their annual inspection of the city's kinemas and other places of public amusement in readiness for the annual Theatre Sessions. These have been fixed for Thursday, October 21, when, the KINE. understands, there is a possibility of the question of a revision of the 10 per cent. Sunday charity contribution being raised.



"If you'd told us when the SAN DEMETRIO left England that she'd come back with her Second Mate in command, we might have looked at you a bit old-fashioned. Not that we didn't like Mr. Hawkins-as nice an officer as you could wish for-but twenty-six is a bit young even for an Acting Master. All the more credit to him the way he brought us home, with no bridge, charts, wireless nor even a compass to help him. He said himself that he steered 'by guess and by God', and I doubt if anyone could put it better than that".

Second Officer Hawkins is played by Ralph Michael in Ealing Studios' most ambitious production:

SAN DEMETRIO LONDON

A pair of the zaniest youngsters in motion pictures are Donald O'Connor and Peggy Ryan, both 17, who appear in Universal's MR. BIG, which G.F.D. is Trade showing on Thursday, September 23

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., SEPT. 23, AND WED., SEPT. 29

Thursday

Mister Big *(G.F.D.)*

G.-B. Private Theatre. 2.30 p.m.

Cast: Gloria Jean, Donald O'Connor, Peggy Ryan, Robert Paige, Elyse Knox, Samuel S. Hinds, Bobby Scheerer, Richard Stewart, Mary Eleanor Donahue, Florence Bates, Ray Eberle. **Director:** Charles Lamont.

"Mister Big" gives young Donald O'Connor his first star rôle, and in it he is accompanied by a positive array of talented youngsters.

The story of this light-hearted musical concerns a school for dramatic art of the more serious type whose students long to stage a musical comedy written by one of the pupils, Donald. Aided by two of their instructors, Johnny Hanley and Alice Taswell, who are in love with each other, the kids make plans to produce the show while the school's owner is away. She arrives back with a lot of high-brow friends just as they have started and is horrified, but to her astonishment her friends pronounce the musical a great success and a credit to her teaching, so all ends well.

Peggy Ryan and Gloria Jean head the younger stars with Robert Paige and Elyse Knox supplying more adult romance. Many sparkling tunes and dances and delightful comedy scenes make "Mister Big" go with a swing from start to finish.

The Miracle of Morgan's Creek *(Paramount)*

Carlton. 2.45 p.m.

Cast: Eddie Bracken, Betty Hutton, Diana Lynn, William Demarest, Porter Hall. **Director:** Preston Sturges.

Hilarious story of small-town fun-loving girl who cannot return the love of the home-town boy who is keen on her. She is given a lesson when at a party with some soldiers she is knocked "goofy" during a wild dance, and next morning realises that she married a soldier the night before. Who he is she cannot remember. The problem of the heroine's mysterious marriage is handled, it is claimed, with skill and polish, the film providing sparkling comedy, grand romance and strong emotional drama.

Among other things, "The Miracle of Morgan's Creek" is notable for the teaming of Eddie Bracken and Betty Hutton, of "The Fleet's In," "Happy Go Lucky" and "Star Spangled Rhythm," for the fourth time. Diana Lynn, who has the second feminine lead in the story, is the actress who scored so heavily with Ginger Rogers and Ray Milland in "The Major and the Minor." William Demarest has appeared in every Preston Sturges picture, and he has one of his best parts in this new production.

Friday

The Battle of Britain *(United Artists)*

Own Private Theatre. 10.30 a.m.

Produced by the War Department Special Service Division S.O.S., with co-operation of the Signal Corps.

The first of the series of feature-length films made in the United States by the Special Service branch of the U.S. Army and released in this country by arrangement between the U.S. Office of War Information and the Ministry of Information.

This film shows how America views the stand that the people of this country made in 1940 when we stood alone and the Nazis turned their whole attention to systematically but relentlessly smashing the resistance of this island.

Everything was ready and planned. Britain waited. On August 8, 1940, the Battle of Britain was on.

The film traces those immortal days when the R.A.F.—outnumbered sometimes ten to one—went up to meet Goering's Luftwaffe, blasted it out of the skies and smashed Hitler's invasion plan. As the Prime Minister said: "Never before in a field of human conflict has so much been owed by so many to so few."

The film then shows how the people of Britain faced the onslaught when Goering changed his tactics in an endeavour to smash the morale of the people.

As the commentary says: "The people could not be panicked, couldn't be beaten. A nation that calls on cold courage when hot courage runs thin may die, but it can't be defeated."

Continued at foot of next column

ROY ROGERS THE "TOPS"

First Runs for his Latest

AMERICA is according the w Roy Rogers' product a v l- come on a quite unparalleled sc e. Republic claims for i wo newest Rogers' films, "Kin of he Cowboys" and "Song of T s, a unique record for first-run b gs in a single city. News re g Sam Smith, managing dire of British Lion, from Re 's Herbert J. Yates intimat at "Song of Texas" has been sed into 15 first-run key city k as, in addition to first-run b ngs in New York and Chicago.

More than 130 theatres in go and its suburbs played " g of the Cowboys" during Ju , and further bookings continue to fill in. It is reported that neve be re has the Windy City been so m- pletely blanketed by any pict e.

The high increase in the incidence of Rogers' bookings has been clearly apparent in this country, too, say British Lion, particularly since the release of Rogers' first Gold Medal production, "Idaho." In view, furthermore, of the added costliness with which these films are being produced, it is anticipated that the trend will become even more apparent with the availability of "Heart of the Golden West," "King of the Cowboys," "Silver Spurs" and "Song of Texas."

"Heart of the Golden West" will be included in British Lion's next group of Trade screenings, at present in preparation.

20th-FOX

MacGregor in Charge of Manchester Branch

Due to the unfortunate indisposition of Stanley Pink, Sutton Dawes, sales director of 20th Century-Fox, has appointed C. Stewart MacGregor as branch manager at the Manchester office.

Mr. MacGregor has been associated with the selling side of the Industry for some 23 years, during which time he has made numerous exhibitor friends, primarily in the Manchester, Liverpool and Newcastle areas, who have extended him congratulations on his new appointment.

Wednesday

Phantom Range *(New Realm)*

Rialto. 10.30 a.m.

Stars: Tim McCoy, Suzanna aren, John St. Polis. **Director:** Sam Newfield.

The Government sends Tim Hayes- (Tim McCoy) to Topec to catch band of counterfeiters who have kid apped Government employee Pat Doyle (John St. Polis) to engrave their plates. It is through a secret message which Doyle has written on the plates that t hide- out town is discovered.

Joan Doyle (Suzanne Kaaren), acing her father, arrives in Topec in guise as a Spanish dancer. Tim d over- who she is and is forced to rev l his own identity to her and his p y to highjack the counterfeit mone from the gang as they bring it fr the hide-out to town.

Thus learning the secret of the dden lair of the counterfeiters, Tim is le to lead the Federal agents to the place where they wait outside as he rings various members of the gang to nem

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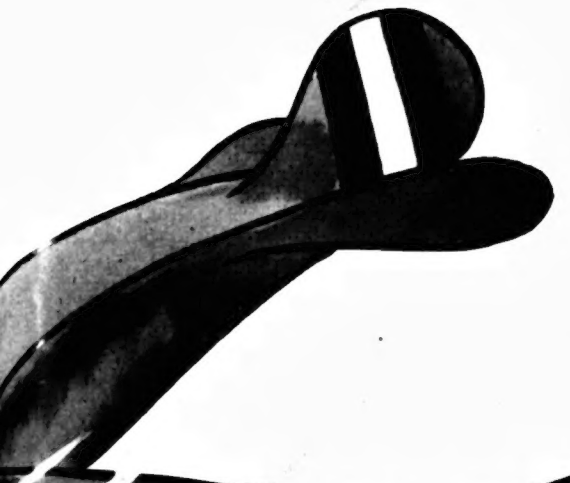

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"Exciting and powerful . . . complete and devastating success."
Sunday Express.

"A brilliant achievement rich in entertainment. Disney flies to new heights."
Sunday Dispatch.

"Disney's greatest picture."
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"Walt Disney has created another masterpiece. It is entertainment of a rare degree. It should be seen by every man, woman and child."
Daily Herald.

"It is entertainment for all ages."
The Star.

"A new triumph. Must rank as one of Disney's greatest achievements."
Sunday Graphic.

"Brilliantly conceived. Outstanding. It is a picture that all should see. Sound and exceptional Box-Office proposition."
Kinematograph Weekly.

PROVINCIAL TRADE SHOWS

BIRMINGHAM West End	Oct. 6 at 10.30 a.m.	CARDIFF Empire	Oct. 8 at 11.0 a.m.
GLASGOW Picture House	Oct. 5 at 10.45 a.m.	LEEDS Scala	Oct. 7 at 10.45 a.m.
LIVERPOOL Trocadero	Oct. 7 at 10.45 a.m.	MANCHESTER Gaumont	Oct. 8 at 10.45 a.m.
NEWCASTLE Queens	Oct. 8 at 10.45 a.m.	SHEFFIELD Regent	Oct. 8 at 10.30 a.m.

UNITED ARTISTS

Cockroaches: a menace to food supplies

The enormous amount of damage to food stocks caused by insect pests, coupled with the loss of prestige and goodwill when infested goods are supplied, is to-day a matter of vital importance to all engaged with the storage and distribution of food. Cockroaches (or to give them their scientific name, *Blatta Orientalis*) are among the most troublesome of insect pests. They are omnivorous and spoil much more than they consume.

They infest all places where food is stored; they are to be found in restaurants, cinemas and large centrally heated buildings, in incredible numbers. The Pest-Control Service operated everywhere by Chelsea Insecticides, Ltd., whose preparations are not supplied to the general public, has made a special study of the problem of the cockroach, and also effectively deals with infestations of steam-flies, beetles and crickets.

Illustrations show adult cockroach and öotheca (egg-pouch), magnified. The slightest suspicion of either on your premises is the signal to communicate with Chelsea Insecticides, Ltd., at once.

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Telephone: Abbey 7650

Please send your District Inspector to advise on my/our problem of insect infestation.

Name.....

Address.....

..... K.W

RENT FOR INSTRUCTIONAL SHOWS

Bristol Branch Decision

THERE was not a very large attendance at the September meeting of the Bristol branch last week, though it was the first meeting since July. On the showing of fire prevention films the opinion was expressed that payment should be made for the use of the kinemas. In connection with the new Planning Committee a resolution was sent forward asking for the formation of a statistical sub-committee. Coun. F. G. W. Chamberlain presided.

E. C. ROGERS reported that the committee appointed to deal with the matter of disabled ex-Service men had had an interview with an official of the Ministry of Labour. At present there were no men needing such employment, and the official did not think there would be any advantage to the kinema Industry in his co-operation, but he promised that if there was any man who would like to enter the Trade he would communicate with the branch secretary.

A New Licence

A letter from the General Purposes Committee of the Wilts C.C. informed the branch that an application for a kinematograph licence in respect of the Whiteparish Hall would be considered at the next meeting of the committee, and objections to the application would be heard at the same time.

It was stated that Whiteparish was about 6 miles from Salisbury, and had only a small population.

The CHAIRMAN said it did not seem that there was anything to which they could object, and it was decided to take no action.

Instructional Facilities

With regard to the showing of fire prevention films to certain sections of factory workers in the kinemas on Sunday morning, BERT RIEGO thought such shows should be paid for. If these shows were to be held for the benefit of the factories, then he thought the owners of the factories should combine and pay for the use of the theatres.

It was pointed out that Head Office had recommended that facilities for the showing of these films should be granted.

GEORGE REES thought these shows were part and parcel of the scheme for the showing of films to the Forces and Civil Defence Service. They would come under the head of Civil Defence instruction. The films were to be shown for the purpose of training factory personnel.

The CHAIRMAN was not sure that these shows would come into that scheme.

E. C. ROGERS thought if any application of the kind was made it should go through the liaison officer, and the meeting adopted this suggestion.

For the Trade Fund

In giving a report on the C.T.B.F., G. H. BLACKBURN said that during the last six months, by means of the collecting boxes at the kinemas within the branch area, the sum of £75 15s. 9d. had been raised.

The box passed round at branch meetings had again been opened, and found to contain £6 5s. 2d. Another donation of £25 had been received from the Bristol licensing justices from the charity contribution paid by Bristol kinemas opening on Sundays, and he pointed out that the C.T.B.F. was the only charity, apart from purely war charities, which had an allocation from the justices.

Quota

Reporting on the British quota position, the CHAIRMAN said regarding defaulters that he did not think there would be any prosecutions if everyone did their best. There was a difference of opinion regarding the Act, but he personally thought it had been a great asset to the British Industry, and it would be a great calamity if it were suspended.

Reissues

On the matter of reissues it was pointed out that business done with these varied in different parts of the country; in one district they might do very well, in another badly.

GEORGE REES said some reissues appealed to a new public which had not seen them before.

V. E. COX thought there should be some simplification of figures, and it was agreed to send this suggestion forward.

Organised Managers

The CHAIRMAN also reported on the proposal for the formation of managers' branches, introduced by North Lincs, which, he said, had received the blessing of the General Council. These new organisations would be formed in areas corresponding to a C.E.A. branch, but would be entirely apart from the C.E.A.

GEORGE REES said he thought that the result would be that the N.A.T.K.E. would be provided with a ready-made organisation to take over. He reminded them of what had happened to the Guild of Projectionists. They should be very careful in forming such an organisation to see that it did not run contrary to the interests of the C.E.A.

E. C. ROGERS said organisation was bound to come, and in his opinion it would be better if an organisation was formed that would work in co-operation.

Planning

Speaking on the Planning Committee, the CHAIRMAN said the General Purposes Committee and the General Council regretted the refusal of Mr. Metcalfe to be co-opted on the committee. The committee would appoint small sub-committees to go into various matters, and if any exhibitor had any suggestion to make he should send it to the committee.

Mr. CHAMBERLAIN said that he had suggested the formation of a statistics committee for the purpose of collecting all the statistics relating to the Trade.

V. E. COX thought it was an excellent suggestion, and that it should be supported by the Branch. He moved they should ask that a statistical sub-committee be formed to get all possible information pertaining to the Industry.

O. J. PUGSLEY seconded the resolution, which was carried; several members abstained from voting.

GEORGE REES said the idea might be a good one, but he could not support the resolution. For one thing he could not think that Head Office had the staff to deal with such a matter.

It was decided that the next meeting should be held on October 19.

The Hippodrome, Belfast, is changing over from film programmes to three weeks' variety by Jimmy O'Dea and his star company.

J. Arthur Rank greets Jessie Matthews at the STAGE DOOR CANTEEN luncheon last week. Behind is E. T. Carr, managing director of United Artists, which is handling the picture

Edinburgh Assessments

SUBSTANTIAL INCREASES EFFECTED

SUBSTANTIAL increases in the valuation of a number of Edinburgh picture houses, either by agreed settlement or by contested cases, have been effected.

When the court met again on Friday, September 17, it was intimated that of the 29 appeals settlements had been reached in 25 cases. Settlement was also reached by agreement in three other cases before the court—Roxy, increased from £780 to £1,050, against the Assessor's proposed figure of £1,150; State, increased from £840 to £1,000, against the proposed £1,100; and Embassy, increased from £600 to £775, against the proposed £850 The four A.B.C. houses were also fixed as follows:—Regal, increased from £4,230 to £5,100, against £5,600 proposed by the Assessor; Savoy, increased from £300 to £340, against £365; Ritz, increased from £1,050 to £1,500, against £1,700; and Lyceum correspondingly increased to £800.

Dominion Valuation

The only case contested in the court was that of the Dominion. The old assessment was £710, which the appellants proposed, and the Assessor proposed £1,300.

R. M'Laughlin, C.A., giving evidence for the appellants, was examined by Sir David King Murray, K.C., Solicitor-General. He said the Assessor proposed almost to double the assessment of the Dominion, and that was hardly justified. The house was opened in 1938, and between that time and this there had been no increase in the seating capacity of the house or in the structure. In view of the provisions of the Finance Acts it would be impossible to let the Dominion at the rental set down. Any profit derived would be very greatly affected by E.P.T. The Dominion, not having started until 1938, had no pre-war standard of profit to show, and in that case its profits were limited to 8 per cent. of the capital. Whatever was earned above that went on broad lines to the Inland Revenue.

In cross-examination by H. W. Guthrie, advocate, for the Assessor, Mr. M'Laughlin said that, as a whole, kinemas in the centre of the town were taking increased money, but many of them were down in attendance. It was not the case that modern kinemas were playing to capacity.

D. M'Donald, the City Assessor, examined by Mr. Guthrie, said that as a result of representations made to him, particularly regarding the uncertainty which exists in war-time, he was now prepared to say that £1,100, as compared with his original assessment of £1,300, would be an appropriate figure for the Dominion. That would give a rate per seat of 16.3 shillings, and it would require 16.3 full houses to meet the valuation.

Cross-examined by Sir David King Murray, Mr. M'Donald explained that the reason why the increase which he proposed in the assessment of the Dominion was so great compared with other houses, was that in 1938 there were other factors to be considered. The kinema was then a new venture. The court, by a majority, fixed the assessment at £1,100.

Scots P. of W. Effort

D. A. STEWART reported on the Red Cross Prisoners-of-War Appeal, and said that from returns already received some houses had remarkable figures. One suburban house had taken over £1,100, with several others £1,000.

On reflection, he did not think that Scotland would attain their target of £50,000. He would therefore appeal to exhibitors and managers to consider the possibility of running a Sunday show, so that Scotland might reach the mark asked for.

Mr. KING also associated himself with this, saying that he personally would like to see the Scottish target reached.

ORGANISED MANAGERS AND OFFICIAL RECOGNITION

Scottish Members Debate T.U. Policy

AS a matter of principle the determination not to open on Sundays except on a commercial basis was reaffirmed at the meeting of the Scottish branch last week. The position of the Managers' Association and the attitude of the C.E.A. towards it was also discussed. A big effort was urged to ensure that Scotland reached the target figure for the Red Cross Prisoners of War Fund. D. A. Stewart presided.

Arising out of the Executive report, it transpired that regarding classes for disabled men a meeting had been arranged, and this matter was being carried forward.

Regarding the vice-presidency of the Association, A. B. KING had been approached, but had intimated that he was unable to accept nomination at the present time.

It was reported that Dundee had come to an agreement with the N.A.T.K.E. regarding wages, and that all arrangements had been made for the Red Cross collections.

The Sunday opening in Hamilton had been discussed, and it was reported that this was carrying on as usual. The report was adopted.

GEORGE SINGLETON suggested that the question of Sunday opening in Hamilton be more fully explained.

The CHAIRMAN said that the committee consulted in this matter had agreed to abide by the C.E.A. resolution not to open on Sundays unless on a commercial basis. The Town Council sought to impose conditions on the exhibitors that there would only be one house, and that for the Services and their friends at reduced prices. The matter had been taken up with the magistrates, but as no further reply has been received the houses would continue to open on Sundays on this footing until a further letter was received from the magistrates.

Quota

L. DICKSON then gave a report of the last Council meeting, which raised several points of discussion, particularly regarding the quota. Mr. KING explained that the attention of the Board of Trade had been drawn to the difficulties of exhibitors, and a promise had been given that a sympathetic view would be taken of all cases.

The Managers

J. MACBRIDE, regarding the non-recognition of the Managers' Association, said that the C.E.A. refused to recognise any Trade Union conditions, which, he thought, was totally unfair.

He was not a member of the Managers' Association, nor likely to be. He had always opposed any union which took in part-time workers, but he recognised that before long the C.E.A. and managers would require to recognise this association. In Scotland they had the strongest section in Britain, and they had always opposed union with part-time workers; for many years they had not recognised any Union, but to-day in Glasgow men who had been in the Trade for 14 or 15 years, good, efficient employees, when applying for a situation were told they could get the job if they belonged or would be members of the N.A.T.K.E.

Mr. MACBRIDE said they had no right to say to managers what union they should join. It was the wrong way, but in his opinion the Trade would be forced to recognise this Managers' Union in time.

D. A. STEWART said as Chairman of the Branch that if this practice was being persisted in, as Mr. MacBride suggested, it should at once cease.

He had never been opposed to a trade union, but would not tolerate any stipulation being made that a man, before getting a job, should be in a union. If any of their members had adopted such a procedure it should be stopped at once. It was a policy which should not be encouraged.

Woman-Power

Mr. SINGLETON said that a sub-committee was in negotiation with the Ministry of Labour and National Service regarding the employment of women, and the Ministry of Labour had decided not to proceed with their proposal to withdraw women of 31 years of age and over.

It was a good concession, and the General Purposes Committee, as the result, was suggesting to members wherever possible that they should train women over 31 as second projectionists: if this were done now there was every possibility that they could be retained.

Valuations

Mr. STEWART explained that in Glasgow, as in other cities, there was great concern regarding the increase in valuation of kinemas, and the Executive Committee had had several meetings at which the question was discussed very fully. They had decided to oppose any increases, and the sub-committee already had had a meeting with Mr. Pinkerton, the Assessor.

In Glasgow they had decided to await the decision in the Edinburgh case and were next meeting the Assessor on September 29.

The position regarding Edinburgh was then discussed, and after Mr. GREEN had given a fully detailed statement, it was decided that the whole question could be safely left in the hands of the committee which had been appointed.

Regarding Mr. Dickson's report on the Council's attitude regarding basic wage rates and percentage, this matter was fully gone into and several tricky points cleared by Mr. Bennell.

For the National Fund

JOHN R. TURNER, secretary, read a letter received from R. C. Bromhead, chairman of the C.T.B.F., asking for co-operation of Scottish exhibitors for Cinema Day on October 18. Mr. STEWART said that this was following out the practice of previous years, and he hoped that exhibitors would do their utmost to support this fund.

A. B. KING, in proposing that the branch should recommend its members to help the appeal, pointed out that arrangements had been made last year that the National Fund would not encroach on any territory covered by the Scottish Fund, and that as this was the only appeal made in Scotland for the National Fund, he hoped that individual members would give it their support.

Schoolchild Patrons

Mr. TURNER also read a letter from the Town Clerk of Glasgow regarding the attendance of children at kinemas during school hours. Mr. MCBRIDE gave it as his opinion that if the children's reduced prices were extended to, say, perhaps 4.30, this would obviate any possibility of children staying away from school to get to the pictures early. It certainly was not the case that children were refused admission after 4 o'clock.

It was decided to leave this matter to the Executive for consideration, and to send a reply.

C

C.T.B.F. Appeals for Share of S.O. Proceeds

MANCHESTER AND SALFORD MEETING

AN effort to obtain allocations to the C.T.B.F. from local S.O. charity contributions is to be made in the Manchester area, it was reported at the Manchester and Salford C.E.A. Committee meeting at which H. Newbould presided.

Requests for Slide Shows

Secretary T. E. Robinson reported the receipt of applications for the showing of slides in connection with the R.A.F. and an arts and crafts exhibition. The meeting felt that the Trade had already displayed a very liberal attitude to the R.A.F., having raised a huge sum of money for their benevolent fund. Exhibitors ought not to be asked to show slides for local objects, in view of the heavy demands made upon screen time.

C.T.B.F. Wants Its Share

From the C.T.B.F. came a letter stating that an intensive effort was now being made to obtain for the fund a share of the S.O. charity contribution. In some parts of the branch territory the response was bad. The branch was asked to co-operate in securing more adequate and reasonable support. Several local authorities in the Manchester and Salford area made absolutely no provision for a share of charity receipts to the C.T.B.F.

It was decided to notify the C.T.B.F. to whom approaches ought to be made in order to get the situation put right.

Film Rentals Committee

"What is being done by the Film Rentals Committee?" asked A. Snape. The Chairman replied there were hopes of an early meeting with the K.R.S. It was admitted that progress had been tardy.

Inspection of Electrical Plant

Members were informed that an electrical engineer was visiting kinemas to examine all electrical equipment for the local authority. No precise information on the subject was available.

Training of Projectionists

Salient features of the Sheffield scheme for training ex-Servicemen as projectionists were reported by T. E. Robinson. It was estimated that it would cost each member of the C.E.A. who joined the scheme about £19 per annum.

Replying to W. Hockman, who asked how the scheme would be affected by Sunday opening, Mr. Robinson said Sunday opening would help to provide employment. Possibly, a difficulty would be to find sufficient work for the projectionists to do.

Enticing of Employees

Mention was made of the evil, experienced in Manchester, of exhibitors enticing employees — operators were quoted as a case in point—from other theatres. One exhibitor said his junior operator was paid his wages on a Friday; next day he came back and said: "Here is a week's wages. I am going somewhere else." The Sheffield scheme concerned the independent exhibitors rather than the circuits.

H. Newbould, T. E. Robinson, A. Snape and A. Hamson were appointed a sub-committee to report and enquire on the Sheffield scheme.

Miles Mander and Brian Aherne in a scene from FIRST COMES COURAGE, forthcoming Columbia picture

Obituary

Sympathetic reference was made to the passing of Coun. B. Vivante (Rivoli, Rusholme), a member of the committee and a trustee of the branch. A vote of condolence was passed.

Next Meetings

Next committee meeting at Cromford House, Manchester, on October 20; quarterly branch meeting at Midland Hotel, Manchester, on Friday, October 22.

TWO-THIRDS OF A PENNY

(To which the Renters add ⅓d.)

per seat of your licensed capacity doesn't sound much . . . .

But if every exhibitor contributed to

CINEMA DAY

the C. T. B. F.

would receive

£20,000 !

COLLECTIVE ACTION URGED

Assessment Demands and Appeals in Sheffield Area

COLLECTIVE action by engaging a firm of experts will be taken by exhibitors in the West Riding Area of Yorkshire against reassessments. This was decided at a meeting held at the Regal, Rotherham, convened by the Sheffield branch of the C.E.A. The Chairman, E. C. Clayton, presided.

Mr. Clayton said he believed reassessments would apply throughout the country. "Unfortunately, I am afraid there is nothing we can do about it. Our General Secretary has looked into the problem, and he informs us that it is purely a local matter.

"These people from time to time make these reassessments, and the only thing we can do is to appeal against them. I have often felt, as a member of the Association, that London might do more, but I do not think that in this case they can do so, and they therefore recommend us to employ some good accountant. Our General Secretary does recommend that we get together in the districts and employ experts to make the best of a bad job.

"This re-rating is particularly unfortunate at the present time, because it will be there to hit us after the war, when we are not perhaps in a position to face it as we are to-day. To-day, in many cases, when E.P.T. is being paid, it is simply a matter of transferring the money from the Chancellor of the Exchequer to the local rating people.

"Our General Secretary has, I believe, seen the Chancellor and told him how he is likely to get his war coffers robbed if this thing goes on. There is nothing to be done at the moment, but our Association may make a test case to try to get the amounts that each show pays from the E.P.T. deducted from the profit before the reassessment is made, which may make a big difference. That, no doubt, would bring the valuation down considerably, and might not make a lot of difference to us."

Mr. Smith said had collective action been taken in Rotherham they would probably have got some relief.

Capacity or Turnover?

A. Arthur said that if the rating authorities imposed reassessments as on the lines of Rotherham licensees it was a vicious increase. They must act together. It was no good being sentimental about it. He asked if it were possible that seating capacity could be argued better than turnover? It would be better than turnover.

Mr. Clayton said there were various ways in different parts of the country.

Mr. Smith said that additional amounts of reassessments were retrospective to 1942.

W. C. Harte said he believed the best course would be to make a collective fight against it. Several exhibitors were approached with a view to a collective protest and when the time came they did not appear. As Mr. Smith had mentioned, a reduction had been gained at one theatre, and had others made a collective fight it might have made a big difference.

Same for All

Mr. Arthur asked why they did not try reassessments on the steel and other trades in the area? They were dealing with the luxury trades, and if there was revaluation it should be universal.

Mr. Gurling said that the valuers had a tendency to go to the limits and then, in cases of appeals, allow something. In the meantime, a considerable amount of time had been wasted in the effort. He was willing to fight, but was not sure that it was the best method to follow.

The Chairman said on that point, if a professional man were employed he would negotiate if possible.

Mr. Gurling said he had often found that rating authorities were reasonable providing that they were satisfied that information was not being withheld.

The Voice of Experience

Mr. Favell, as a guide, gave details of collective appeals in Sheffield some ten years ago and again in 1939-40 period when a London firm dealt collectively for 45 Sheffield C.E.A. members. It proved very satisfactory. The average net increase on previous assessments was 25 per cent. or even less.

It was carried that the same firm be written to for details of their charges with a view to collective action, and that every member in the West Riding area be given these details with a view to joining the scheme.

Barnsley Borough Council has approved an application from the Alhambra, Barnsley, to open on Sunday, November 7, for a religious meeting, and with the possibility of a religious film being shown.

National Licences and Reinstatement of Staff

TWO SUBJECTS FOR PLANNING COMMITTEE

TWO important subjects were remitted to the Planning Committee by the Manchester and Salford Branch Committee. They were a resolution reaffirming the branch's previous decision to support a national licensing system for kinemas, and the reinstatement of Service staff at the conclusion of hostilities.

The committee, at which H. Newbould presided, considered the position which was likely to arise after the war in respect to schemes for building of new kinemas.

The questions of post-war building and President H. Simpson's proposal for a national licensing system were immediately mentioned. Post-war licensing was considered to be a matter of supreme importance.

H. NEWBOULD pointed out that it was always within the province of the exhibitor to protest or object if schemes were put forward and they threatened existing enterprises.

As far as he was aware, no plans had been prepared for new kinemas. In considering this matter it had to be borne in mind that in some situations there might be kinemas which did not line up with modern standards, and that a new building would contribute to an improvement in local amenities.

The meeting affirmed its support of a system of licensing on a national scale.

Reinstatement of Employees

T. S. DAWSON was of opinion that the Planning Committee should give some time to considering the reinstatement of employees as they returned from war service. This might become one of the industry's most important subjects. Admitting that there might be many employees who would not wish to return to jobs in kinemas, he said there would certainly be many who would ask for their jobs back. Although the position was covered by law, exhibitors had to face up to the possibilities of a difficult transitional period.

This question was raised by a member: If a youth was a third operator when he joined up and had spent some years with the Forces, was it intended that he should be given back his job as third operator? There would probably be many cases like that.

The meeting considered at the moment the issue was hypothetical and it would be better to await events. It was agreed that this subject should go to the Planning Committee.

B. Jackson, F.V.A., estate agent and mortgage broker, Western Road, Brighton, has recently disposed of the Laurie Cinema, Romford, among others. Mr. Jackson states that he is being retained by a special client to negotiate one or more modern kinemas on his behalf, and would be glad to receive particulars in the strictest confidence

MR. AND MRS. R. C. BROMHEAD SILVER WEDDING

B. of T. President to Preside

HUGH DALTON, M.P., President of the Board of Trade, has accepted an invitation to be chairman of the complimentary luncheon by all sections of the Trade for the Silver Wedding of R. C. Bromhead to be held at the Dorchester Hotel, Wednesday, October 13.

Tickets are available, price 12s. 6d., and, in view of the unique compliment Mr. Dalton is paying both the Trade and Mr. Bromhead, further accommodation has been arranged for the luncheon so that those who apply now can be sure of tickets. Application for tickets can be made to any of the three associations, *i.e.*, W. G. Hall, M.P., Frank Hill or W. R. Fuller.

Parties also can be seated together within the limits of the war-time facilities available.

At the luncheon Mr. Dalton will present Mr. and Mrs. R. C. Bromhead with a silver gift provided by the Trade.

Children Barred from Bath Kinemas

For the past week a notice has been exhibited on the screen in the Scala Kinema, Bath, intimating that children who are not accompanied by adults cannot be admitted.

"Children have been entering our kinema and behaving wildly," the manager of the Scala told our representative. "They have cut the seats and pulled out the springs."

Prosecutions have been threatened by the management of the Scala if any further damage is done.

Organised Outrage

At the Forum kinema, disturbances of a more serious and definitely organised character have occurred. Gangs of six or seven boys have been gaining admission with shilling tickets, and, as soon as the lights were lowered, opening the exit doors and admitting about a dozen or more juvenile "gate-crashers."

Windows have been broken and seats slashed with knives. When the staff have tried to close the doors against the children they have been pelted with stones and often injured.

As a war-depleted staff cannot keep a strict watch on all the doors, any children whose appearance excites suspicion are now refused admission at the entrance to the kinema.

NO SALE CONCERT

Sunday Licence Refused

Sale (near Manchester) magistrates have refused to grant a licence for a Sunday concert to be given by the Hallé Orchestra in the Regal, Altrincham, for the Orchestra Fund.

According to the chairman of the Hallé Society, the decision hinged on the rent payable to the proprietors of the kinema. This was higher than it would have been had the concert been in aid of a hospital charity. The society had offered to give the whole of the profits to the hospital if the proprietors would agree to a lower rent.

Since then the management of the Longford Theatre have offered their premises to the society.

Claude Solomon, Midland manager for Pathé, reminds exhibitors that his Trade show of "I Escaped from the Gestapo" at the Scala Theatre, Birmingham, last Tuesday marked the beginning of a new series of offerings.

London Exhibitors' Contact with Local Authorities

RESETTLEMENT OF WAR-DISABLED

AMONG concessions on licensing matters reported to the executive committee of the London and Home Counties Branch last week was the amendment by the L.C.C. of the declaration which has had to be made hitherto by an intending licensee that he is "the sole and actual occupier."

At the stage when the application is made it is sometimes not easy for the applicant to make such a categorical statement, and the L.C.C. has agreed that an amendment be made by which it may be declared that the applicant is "intending to be the actual occupier." The amendment was agreed to following representations made by Norman Hart, solicitor to the Association.

Training the War-disabled

A scheme which has been considered by a joint meeting of the officers of the London branch C.E.A. and representatives of the B.K.S. and the N.A.T.K.E. has, it was stated, been placed before the Re-settlement Department of the Ministry of Labour.

It provides for the training of war-disabled men as projectionists, and is remarkably comprehensive. Not only is actual projection on its practical side included in the training, but electrical theory as well as practice is included. This will enable the trainee, should a returned soldier claim his former job as projectionist, to enter the electrical industry as a semi-skilled craftsman.

Negotiations and consultations with local authorities have been conducted with: (1) Essex County Council, which has withdrawn its requirement that no "under-sixteen" be admitted to kinemas on Sundays; (2) Surrey to continue its Sunday hours schedule (3.30-9); (3) Middlesex on the question of exhibiting notices warning adults not to "shepherd" children into kinemas on the children's request when an "A" film is showing; (4) East Ham on the relaxation of the seat plan rule; and (5) Surrey on the Sunday charity contribution.

Gross Price Seat Tax

The Surrey contribution is on the basis of 8.75 of gross takings, which, due to increase of entertainment tax, has increased the amount payable to charity to a very high figure. The London branch seeks to retain the basis as at present but to reduce the percentage of contribution. Figures are being got out to support the submission.

Surrey is also to be approached with a request that a joint deputation of branch members and representatives of the Cinematograph Trade Benevolent Fund should place before the licensing authority the claims of the Trade's own charity to an allocation of receipts earmarked for general charitable purposes.

Anglo-American in Manchester

Anglo-American Film Corporation asks Northern exhibitors to make note of a change in the telephone number of the Manchester branch. It is now Blackfriars 9701-2.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Battle of Britain, The (U.A.)—U.K.-U.S.	45 min. (U)	——	Brilliant compilation of British and German Newsreels and M. of I. short. A memorable record.	Excellent booking.
Black Raven, The (Pathe)—American.	61 min. (A)	George Zucco, Wanda McKay, Noel Madison.	Highly coloured romantic thriller with an eerie setting. Plot complicated, but atmosphere tense and timing slick.	Reliable shocker for the sticks. Hardly for youngsters.
***Come On, George (Ealing Dist.)—British.**	88 min. (U)	George Formby, Patricia Kirkwood, Gibb McLaughlin.	Riotous slapstick comedy, a goofy ice-cream man's adventures on the Turf, First-rate performance by Formby.	Excellent general booking. First-class reissue.
Dawn on the Great Divide (Pathe)—American.	66 min. (U)	Buck Jones, Mona Barrie, Rex Bell.	Spectacular period outdoor comedy melodrama. Story comprehensive, acting good, thrills big.	Very good popular booking. Great for the family.
Ghosts in the Night (Pathe)—American.	65 min. (U)	East Side Kids, Bela Lugosi, Rick Vallin.	Spooky house comedy melodrama with an espionage twist. Story topical, youngsters bright, dialogue snappy and climax tense.	Good title and star proposition for the industrial element and youngsters.
Guerillas and Heroes (Anglo-American)—Russian.	65 min. (—)	C. Abdulov, A. Zuyeva, P. Abelnikov.	Three short stories dealing with occupied country resistance, and Russian heroism. Well produced and acted.	Quite good general booking.
Shantytown (B. Lion-Republic)—American.	66 min. (U)	Mary Lee, John Archer, Billy Gilbert.	Sentimental comedy melodrama with a shantytown background. Story patchy, but young singing star versatile.	Acceptable "programmer" for the industrials and family. Good for youngsters.
Youth Takes a Hand (Pathe)—American.	62 min. (U)	Alan Baxter, Gertrude Michael, Tully Marshall.	Neat and witty political comedy drama. Story clever, acting very good and dialogue smart. Staging adequate.	Very good novelty booking. Nothing to harm youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

Dawn on the Great Divide

Pathé. American (U). Directed by Howard Bretherton. Featuring Buck Jones, Mona Barrie and Rex Bell. 5,951 feet. Release not fixed.

SPECTACULAR period Western, describing conditions in the great outdoors during the lusty pioneer days. The tale, which follows a menaced wagon train, finds generous human interest and comedy relief in the courage and fortitude of the mixed members of the caravan, and many big thrills in the villainy of renegades disguised as hostile Indians. In all, sturdy, picturesque, heart-warming and thrilling adventure melodrama. Very good popular booking.

Story.—Buck Roberts, Jack Carson and Sandy Hopkins, three U.S. marshals, are instructed to guard a wagon train destined for Beaver Lake, a growing town in the Indian country. Jim Corkle, a renegade who has been making easy money by raiding convoys and passing the buck on innocent Indians, plans to attack the outfit, and Judge Corkle, his equally unscrupulous brother, willingly co-operates.

During the hazardous trek a woman dies following the birth of a child, a young couple find romance, and Jack Rand, a genial gambler, is killed. Sadie, Rand's wife, learns of the tie-up between the Judge and Corkle and tips off Buck. Before very long it is curtains for Corkle and his mob and, presumably, wedding bells for Sadie and Buck.

Acting.—Buck Jones, Rex Bell, Raymond Hatton, Robert Lowery, Harry Woods, and Mona Barrie put in good work in the leading rôles. The supporting players also come up to scratch.

Production.—The picture is not quickly off the mark—the human side of life in the great outdoors is somewhat sentimentally depicted during the opening stages—but there is more than enough action and variety towards the finish to satisfy the average fan. It makes no mistake by reverting to the formula which originally put Westerns on their feet. Neither does it neglect scenic or star values. It is just the stuff for family, schoolboy and industrial audiences.

Points of Appeal.—Hardy story, good characterisation, big thrills, exciting climax, human sidelights, appropriate comedy relief, pleasing romantic sentiment, good title and star values.

Shantytown

British Lion - Republic. American (U). Directed by Joseph Santley. Featuring Mary Lee, John Archer and Billy Gilbert. 5,971 feet. Release not fixed.

SENTIMENTAL comedy melodrama, with a shantytown setting and incidental music and songs, concerning a big-hearted tomboy who takes to a young garage mechanic and helps him to prove his innocence when he is hounded by the police and evil associates. The extravagant tale makes its first consideration the putting over of Mary Lee, a versatile singing starlet, and the result is somewhat overcrowded, not to say treacly, entertainment. Nevertheless, it's not bad family and industrial hall entertainment. Acceptable for other than the sophisticated.

Story.—Liz Gorty, a pretty young girl, lives with her dowdy mother and conniving Irish stepfather in a ramshackle boarding house. Bill, a young mechanic, and Virginia, his attractive, but delicate, wife, take a room and win Liz's friendship. Bill has been framed by gangsters and is wanted by the police, but is afraid to give himself up because Virginia is about to have a baby. Liz learns of Bill's predicament, and when he is later forced by the gangsters to drive a "getaway" car, she makes an appeal to him to come home during a radio amateur hour. His return coincides with the birth of a daughter and the news that his name has been cleared.

Acting.—Mary Lee sings well as Liz, and is quite versatile, but tends to force the pace; a little of her goes a long way. John Archer and Marjorie Lord are adequate as Bill and Virginia, but it is Billy Gilbert, cast as the head of a musical team, who steals the show.

Production.—Nothing is left out of the picture—it has comedy, song, slapstick, whimsical sentiment, a baby and moments of stark melodrama—but it is a little too haphazard and sugary to make the top grade.

Points of Appeal.—Artless humour and sentiment, exuberant and versatile portrayal by a promising young star, attractive supporting cast and staging and tuneful numbers.

Ghosts in the Night

Pathé. American (U). Directed by William Beaudine. Featuring The East Side Kids, Bela Lugosi and Rick Vallin. 5,828 feet. Release not fixed.

CROWDED spooky house comedy melodrama, featuring the East Side Kids, telling how a group of mischievous, but good-hearted youngsters, outwit a gang of enemy agents. The tale acquires some feminine appeal through its romantic angle, but it is the exuberant antics of the young players that are the mainstay of its ingenuous yet actionful and exciting entertainment. Incidentally, Bela Lugosi is no mean addition to the cast. Good title and star proposition for the industrial element and youngsters.

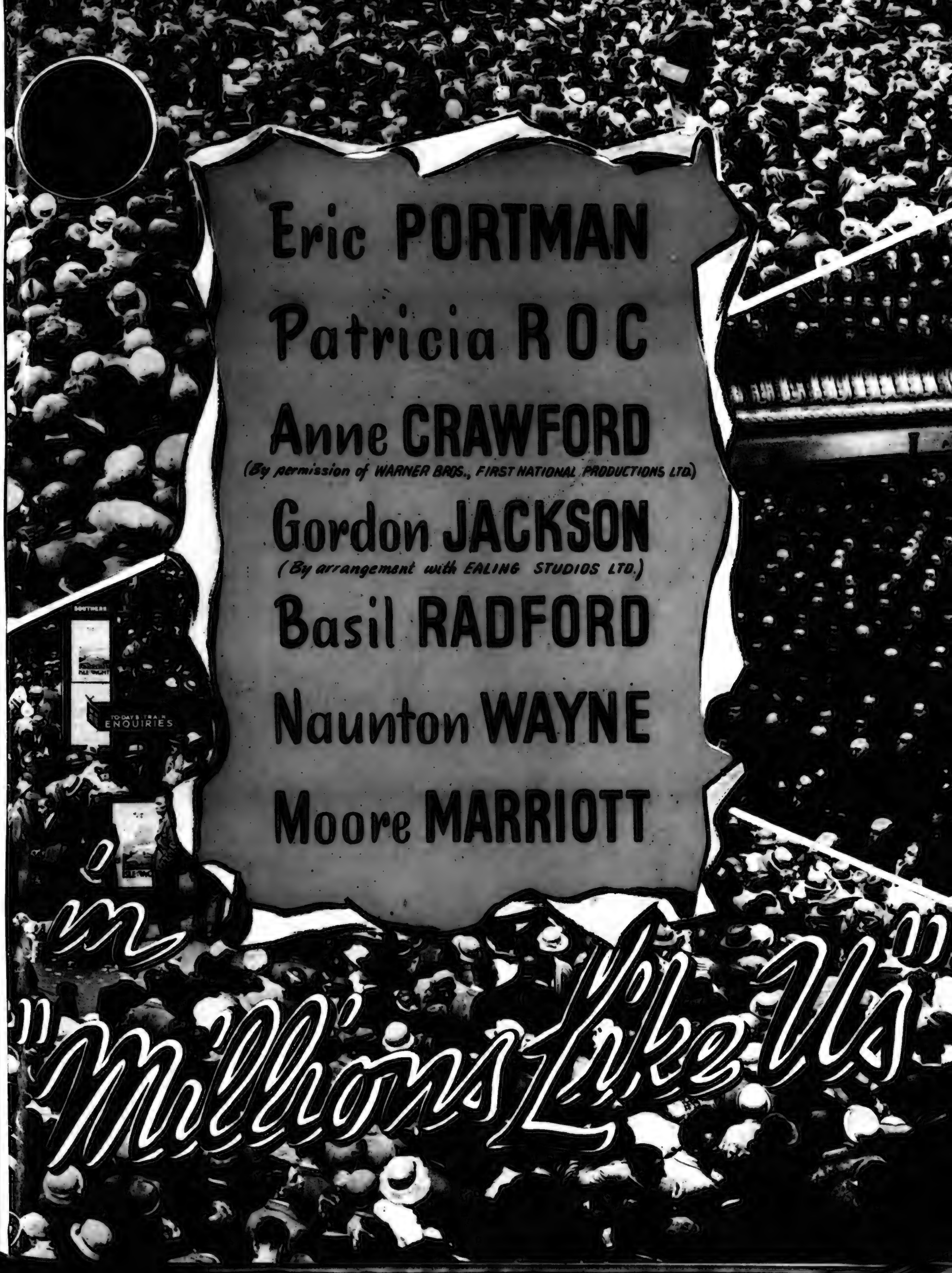
Story.—Jack, a bridegroom, buys a small cottage for Betty, his bride. Emil, an enemy agent, uses the cottage next door to print seditious matter and tries to get Jack to sell by spreading a rumour that Jack's cottage is haunted. Glimpy, Betty's East Side Kid brother, thinks that Jack wants to keep out because he can't afford to have it decorated. He consults the rest of the gang and they decide to make the place habitable. They invade, but get into the wrong cottage, find the press and suspect Jack of being a traitor. Needless to say, their fears are soon dispelled and they round up Emil and his mob.

Acting.—Leo Gorcey, Huntz Hall and Bobby Jordan fool around and wisecrack effectively as the East Side Kids, and Bela Lugosi is sound in the small rôle of villain. The supporting players, too, come up to scratch.

Production.—The opening wedding ceremony sequence is amusing, and the final round-up of the espionage agents is exciting, but the plot sags a little in the middle. Happily, the resourceful East Side Kids know how to improvise, and their lively antics help to keep things going. One way and another, it is popular entertainment. Star and title values are, of course, considerable.

Points of Appeal.—Topical, amusing and exciting tale, good teamwork by popular young players, adequate technical presentation, bright dialogue, accommodating footage and title and star values.

Continued on page 19


Eric PORTMAN
Patricia ROC
Anne CRAWFORD
(By permission of WARNER BROS., FIRST NATIONAL PRODUCTIONS LTD.)
Gordon JACKSON
(By arrangement with EALING STUDIOS LTD.)
Basil RADFORD
Naunton WAYNE
Moore MARRIOTT
"Millions Like Us"
TODAY'S TRAIN ENQUIRIES

There are Millions like YOU in

CHARLIE

CELIA

JENNIFE

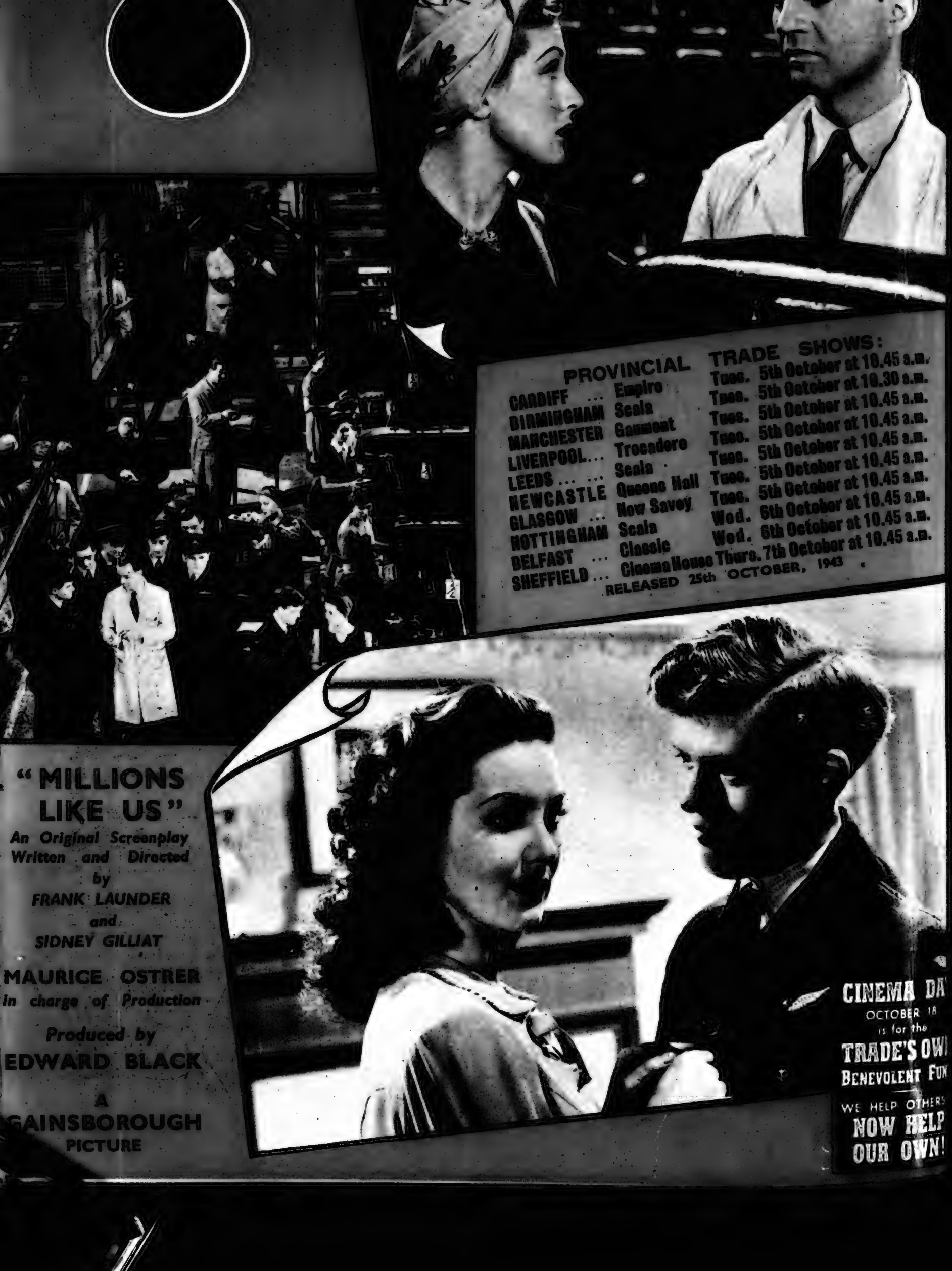
A GAIN SE

An Original Screenplay Written and Directed by **FRANK LAUNDER & SIDNEY GILLIAT**

MAURICE OSTRER *In Charge of Production* • *Produced by* **EDWARD BLACK**

FRED CHARTERS CALDICOTT JIM

ROUGH Picture


PROVINCIAL TRADE SHOWS:
CARDIFF ... Empire Tues. 5th October at 10.45 a.m.
BIRMINGHAM Scala Tues. 5th October at 10.30 a.m.
MANCHESTER Gaumont Tues. 5th October at 10.45 a.m.
LIVERPOOL... Trocadero Tues. 5th October at 10.45 a.m.
LEEDS ... ... Scala Tues. 5th October at 10.45 a.m.
NEWCASTLE Queens Hall Tues. 5th October at 10.45 a.m.
GLASGOW ... New Savoy Tues. 5th October at 10.45 a.m.
NOTTINGHAM Scala Wed. 6th October at 10.45 a.m.
BELFAST ... Classic Wed. 6th October at 10.45 a.m.
SHEFFIELD ... Cinema House Thurs. 7th October at 10.45 a.m.
RELEASED 25th OCTOBER, 1943
"MILLIONS LIKE US"
An Original Screenplay Written and Directed by
FRANK LAUNDER and SIDNEY GILLIAT
MAURICE OSTRER in charge of Production
Produced by
EDWARD BLACK
A GAINSBOROUGH PICTURE
CINEMA DA
OCTOBER 18
is for the
TRADE'S OWN
BENEVOLENT FUN
WE HELP OTHERS
NOW HELP
OUR OWN!

Continued from page 14

Youth Takes a Hand

Pathé. American (U). Directed by Steve Sekely. Featuring Alan Baxter, Gertrude Michael and Tully Marshall. 5,658 feet. Release not fixed.

NEAT and witty political comedy drama, with a shrewd and disarming quizzical touch, illustrating a ding-dong clash of wits between a ruthless and irascible representative of big business and his high-minded but vacillating Socialist son, and the ultimate conversion of each to the other's point of view. The story, which pivots on a prison, presents both sides of the argument with good humour, and, at the same time, makes some provision for popular romance. It also ends on a bright satirical note. Smart, yet not too subtle, it will go down equally well with the intelligentsia and the proletariat. Very good novelty booking.

Story.—James J. MacGleenon, a ruthless industrialist, is charged with war profiteering. Jonathan, his intellectual Socialist son, does not share his father's political and big business views and testifies against him. The two are sent to prison, but Jonathan soon gets a pardon. Percy Webb, James's treacherous right-hand man, plots to gain control of the MacGleenon enterprises in his chief's absence.

James learns of the scheme through Elinor, his faithful secretary, who, incidentally, is secretly in love with Jonathan, and sets to work to beat Webb at his own game. He announces that Jonathan is to take over the firm and that he will see that the little man gets a square deal. The MacGleenon stock slumps temporarily, but quickly rockets when the high-minded Jonathan gives his father all the credit for the change of policy. Webb is caught short and sold out. Meanwhile, James falls for Jonathan's theories, only to learn that Jonathan has fallen under the spell of another crank and now is a champion of private enterprise!

Acting.—Alan Baxter, who usually plays tough gangster rôles, is a revelation as the crackpot crusader, Jonathan. Tully Marshall is in his element as James, and Edwin Maxwell is an adequate foil, as Webb. Gertrude Michael and Jacqueline Dalya make the most of a slight feminine interest.

Production.—The play depends more upon talk than action for its effect, but the dialogue is so good, the salient situations so cleverly engineered, and the principal characters so naturally and convincingly drawn and portrayed that a lively and subtle wit, born of shrewd observations, covers every foot of its pungent, piquant and penetrating entertainment. Its refusal to tie itself down to any particular political dogma redoubles its glittering chances as novel light fare. It should go down equally well with the stalls and the gods.

Points of Appeal.—Smart, cleverly written story, resourceful direction, intelligent and snappy dialogue, very good characterisation, neat satirical finale and cast values.

Guerrillas and Heroes

Anglo-American. Russian (—). Directed by L. Lukov. Featuring C. Abdulov, A. Zuyeva and P. Abelnikov. 6,000 feet. Release not fixed.

WHILE there is a certain amount of ingenuousness about the three stories which go to make up this Russian picture it also has sincerity and once again brings out strongly the brutality of the Nazi invaders. The film is very well "dubbed" which makes it suitable for general showing.

Acting, as usual, is on a high level, but also, as usual, the picture tends to be a little too talkative.

Stories.—(1) An innkeeper in Jugo-Slavia, leader of an underground movement, gets control of Belgrade Radio and warns his compatriots that the German idea is to exterminate them. He then takes to the hills with his fellow patriots.

(2) A Russian mother, whose husband and sons have joined the guerrillas, outwits the Germans and poisons the troops occupying her village. She, too, dies with them.

(3) Three men in a broken-down tank hold up a German advance until help arrives. They even survive an attempt by the enemy to smoke them out by piling the tank high with straw and firing it.

Acting.—C. Abdulov is restrained and impressive as the innkeeper, as is A. Zuyeva, who plays the part of the mother; they both give a sense of great strength of purpose. P. Abelnikov is good as the commander of the tank crew.

Production.—Rather highly coloured at times these three simple stories do give a vivid picture of what guerrillas are accomplishing as well as extolling the bravery of the Red Army. There is plenty of excitement in the first and third stories, and the second has all the grimness of a typical Russian play.

The English version has been well presented by Herbert Marshall, with dialogue by Lionel Bretton. The excellent effect of the synchronisation by Walter Jentzel deserves special praise.

Points of Appeal.—Occupied country stories movingly presented, with excellent acting.

The Battle of Britain

United Artists. American and British (U). 4,729 feet. Release not fixed.

THIS is the fourth of seven films assembled for the Office of War Information—America's M. of I.—by the U.S. Special Service Division with the co-operation of the Signal Corps.

It is a brilliant compilation of British and German newsreels with excerpts from M. of I. films, and it brings home to us more vividly than has ever been done before the heroic conduct of the people when Britain was standing alone against the overwhelming might of the Luftwaffe.

It shows the trend of world events when, in August, 1940, Hitler and Goering decided that the moment had come for the destruction of Britain; how the attack was repelled both by airmen and civilians, giving full credit to the latter for their courage when Goering changed his tactics and tried to smash the morale of the people of the towns as distinct from the attacks on war objectives.

It is an extremely well compèred tribute to "the people who could not be panicked," and to the so few who have been owed so much by so many. We have to thank the United States for so fitting and so well designed a tribute.

Points of Appeal.—The greatest testimony of appreciation to these islands for their stand of 1940-41.

The Black Raven

Pathé. American (A). Directed by Sam Newfield. Featuring George Zucco, Wanda McKay and Noel Madison. 5,507 feet. Release not fixed.

HIGHLY coloured romantic thriller describing dark and sinister deeds in a lonely, storm-swept hotel on the Canadian border. The plot is not particularly clear, neither are all the characters completely convincing, but the atmosphere is tense and the timing slick. Title and star values, too, are strong. Its effective technical presentation and good selling angles tilt the scales in its favour. Reliable "shocker" for the sticks.

Story.—Amos Bradford, owner of a lonely hotel on the Canadian border, makes a business of slipping wanted people out of the country. Whitey Cole, an escaped convict, Mike Bardoni, a racketeer, Horace Weatherby, an embezzler with fifty thousand dollars in his satchel, Tim Winfield, a ruthless political boss, Lee, Winfield's innocent daughter, and Alan Bentley, the boy she wants to marry, but who fails to win the approbation of her unscrupulous father, become guests one stormy night. Mike and Winfield are enemies and all know the contents of Weatherby's bag. Later, Winfield is murdered and suspicion centres on Alan. Others involved are Andy, Bradford's dumb man-of-all-work, and the sheriff, but, after much double-crossing, a spot of gun-play paves the way to a happy ending.

Acting.—George Zucco, Noel Madison, Byron Foulger, Robert Middlemass and Glenn Strange do all that is possible with their extravagant parts, while Wanda McKay and Bob Randall make the most of the superficial love interest. It's not let down by its cast.

Production.—The story is very stage play, but the fact that the action is limited to four outer walls does not deprive it of suspense or punch. Suspense is skilfully created, while the denouement is exciting if not full of surprises. Title and star values complete a handy, pocket-size thriller for the industrial element.

Points of Appeal.—Fantastic, but exciting plot, good cast, well-spaced thrills, convenient footage and obvious title and star values.

REISSUE

Come On, George

Ealing Distribution. British (U). Directed by Anthony Kimmins. Featuring George Formby, Patricia Kirkwood and Gibb McLaughlin. 7,981 feet. Release not fixed.

ONE of the best of George Formby's films, this is an extremely timely reissue when everyone is calling for "escapist" entertainment. Anthony Kimmins directed the picture, and the astute showman can surely cash in on the popularity of the now Commander Kimmins to supplement the never-failing appeal of George Formby. The KINE. called it, in the review of October 26, 1939, "Cast-iron light entertainment for the masses. Incidentally, it's a gift for the troops. Excellent general booking." There is no reason to alter that decision.

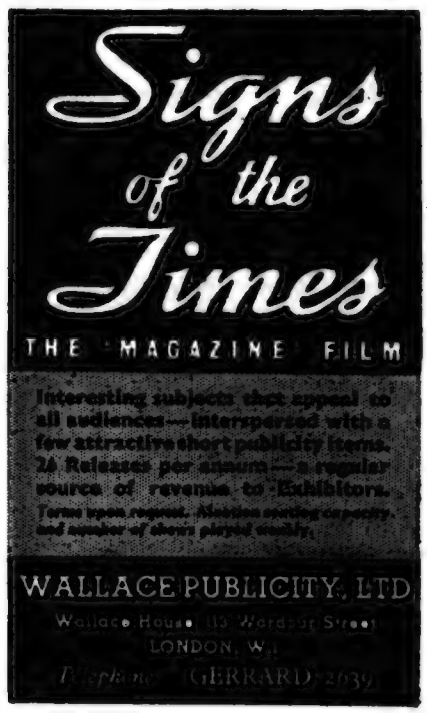
SHORTS OF THE WEEK

M. of I.

THE BITER BIT. British (U). 1,400 feet. Released September 20, 1943.—An interesting comparison in photographs and diagrams of the damage done to Europe's big cities by the Germans and what we later did to Germany. The idea and title were suggested by the Prime Minister.

TWENTIETH CENTURY-FOX

SHOW BUSINESS AT WAR. (March of Time.) American (U). 1,643 feet. Released October 4, 1943.—This picture shows how stage and screen artistes are looking after the entertainment side of the American troops' life. World-famous artistes take part in Army camp concerts and at New York's Stage Door Canteen and the Hollywood canteen, where you may bump into such stars as Marlene Dietrich, Olivia de Havilland and Deanna Durbin.



G.-B. TRADING PROFITS INCREASED BY £350,000

Dividend Maintained at 6 per cent. Owing to Taxation

ALTHOUGH the gross earnings of the Gaumont-British Corporation to the year ended March 31 were £356,000 in excess of the previous year, largely owing to increased taxation the dividend is merely maintained at 6 per cent. Over £1,500,000 of the profits has been absorbed by taxation. Current trading profits have been well maintained to date according to the directors' report, which also mentions that the proposed pension scheme may come into operation before the close of the current financial year.

Gross earnings of the Corporation and its subsidiary undertakings, after providing for deferred repairs, amounted in the year to March 31 last to £2,747,347, against £2,391,545.

Highlights of J. Arthur Rank's statement to shareholders are :

(1) A good deal of useful work during the year has been devoted to simplification of the internal position; (2) Current trading profits of theatre-owning and other subsidiary companies have been well maintained to date, and in all other respects the group's business affairs are proceeding satisfactorily; (3) The directors have under consideration a scheme for the provision of pensions to employees of the Corporation which may come into operation before the close of the present financial year.

"Absorption of profits by the large sum set aside for taxation" (£1,544,373 this time, against £1,075,732 last time) "on the basis of the high rates prevailing," says Mr. Rank, "continues to be a matter of serious concern.

"The complicated position in regard to E.P.T. has been clarified to some extent during the year on certain questions of principle, but other matters remain to be settled.

"In following this course your directors are satisfied that the moderate dividend paid last year can be maintained without having to reduce certain customary charges against profits."

Profits Mean Taxation

The reason for the big taxation increase this year is three-fold : Firstly, to the rising trend of profits of the group; secondly, to the fact that taxation deficiencies brought into account this year were negligible; and thirdly, to the added fact that income-tax charges last year were, in the main, based on the lower profits of the year which preceded it.

On this occasion the group has considered it advisable to provide for income-tax on the higher profits of the year under review. Subsidiary companies have now provided in full out of reserves in this respect.

Net Profits

After providing for all the usual charges, apart from tax, which do not vary a great deal, the net profit of the Corporation comes out at £194,937, compared with £156,943.

Of the total amount available (including £85,868 brought forward), amounting to £283,339, the preference dividend takes £89,375, and the 6 per cent. ordinary dividend £90,000, leaving £103,964 to be carried forward.

Mr. Rank called attention, in the Statement of Combined Assets and Liabilities, to a considerable fall in the item "Net Tangible Assets Attributable to Outside Shareholders." This item is down from £4,482,593 to £3,905,822.

"Expansion by purchase of additional shares of certain subsidiary companies," says Mr. Rank, "is responsible for the smaller proportion of assets remaining outside the group, since ownership of assets represented by the additional shares acquired has passed to the Corporation."

Reserves' £400,000 Increase

Freehold and leasehold property, plant, etc., show little change at £19,000,000 but the reserves for depreciation and amortisation against it is up by nearly £400,000 at £3,745,495, mostly provided for out of current earnings.

There is an increase in goodwill and other intangible assets of nearly £250,000, which is due principally to premiums paid upon additional shares of subsidiary companies purchased during the year.

Interest in subsidiary companies not consolidated has increased to £1,512,674, mainly due to an amount of capital invested by the Corporation during the year in one of these undertakings.

Subsidiaries' Progress

Cinema Television, Ltd., and British Acoustic Films, Ltd., in the manufacturing and ancillary businesses, continue to be actively and profitably employed in carrying out essential work. Interests in associated companies have also increased from £410,147, to £439,169, "due principally to movement in account with the corporation." "The important companies concerned, Moss Empires and Bush Radio," states Mr. Rank, "continue to do well."

Film Values

Referring to an increase from £191,711 to £322,471 in Released and Unreleased Films, Mr. Rank says that this "indicates greater activity than last year in our film production business. This section," he says, "is being conducted satisfactorily, despite the difficulties to be overcome in retaining an efficient team of skilled studio technicians."

The general policy of acquiring larger holdings in subsidiary and associated companies is reflected in higher book values of assets, shares, etc., in the statutory balance-sheet.

Expansion of Interests

"Not only do these changes mark a definite step towards clarification of the internal structure of the group as part of the policy I announced a year ago, but they indicate also considerable expansion of the Corporation's direct interests therein. The desired effect of bringing subsidiary and sub-subsidiary companies into line directly beneath their respective parent bodies," adds Mr. Rank, "has been achieved."

He also announces that the Corporation's direct interest in the group has been strengthened by purchase from outside sources of additional shares of Provincial Cinematograph Theatres, Ltd., and General Theatre Corporation, Ltd.

Variety Theatres Dealings

The Stock Exchange Committee has given permission for dealings to take place in £40,029 funding stock of Variety Theatres Consolidated, Ltd.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	61/3	— 3/6
Assoc. Brit. Pic. Corp. 5/- Ord.	16/-	—
,, 6% Pref.	24/4½	+ -/1½
,, 4% Debs.	£102	— 35/-
A.P.P.H. Ord.	22/9	— -/9
Brit. & Dom. Films £1 ..	4/3	—
Brit. Lion 7½% Pref. 10/-	10/9	—
Capital Prov. News 5/- ..	4/3	—
Cine. Television Dfd. (6d.)	8/9	+ -/3
Dufay-Chromex 5/- Ord.	3/9	— -/3
Gaumont British Ord. 10/-	16/6	— -/10½
,, "A" Ord.	8/1½	— /6
,, 5½% 1st Pref. ..	,, "A" Ord.	
,, "A" Ord.	8/1½	— -/6
,, 5½% 1st Pref. ..	20/7½xd.	—
,, 4½% Debs.	£102	—
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£100½xd.	—
Mde. Tussaud 1/- Def. ..	2/6	+ -/3½
,, £1 Prefd. Ord. ..	17/3	—
Moss Empires £1 Ord. ..	38/9	+ -/3
,, £1 Cum. Pref. ..	22/-	—
Odeon 5/- Ord.	19/1½	— -/4½
,, 6% Pref.	21/6	—
,, 5% Debs.	£102½	+ 10/-
P.C.T. 10% Cum. Pref. ..	32/-	+ -/6
,, Cum. "A" Pref. £1	27/9	—
,, Cum. "B" Pref. ..	28/3	+ -/6
,, Const. 7% Pref. ..	25/7½xd.	—
Scophony	3/8½	+ -/-½
Sound City (Films) 6% Pref.	8/3	+ -/9
Stoll Th. Corp.	13/9	— -/1½
Twentieth Cent. Ord. ..	-/9	—
,, 6% Pref.	3/1½	— -/4½
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	19/-xd.	—
,, 2nd Pref.	19/-xd.	—

£1 shares unless otherwise stated.

KINEMA ISSUES WEAKEN

G.-B. Disappointment

Kinema shares made a mixed showing in the past week. Shares of the big groups were mostly reactionary, there being some disappointment because of the absence of an increase in the Gaumont distribution.

G.-B. ordinary (10s.) were 10½d. lower at 16s. 6d., while the "A" ordinary fell 6d. to 8s. 1½d. A.B.P.C. junior issues were steady, but the debentures lost £1¾ at £102.

Odeon at 19s. 1½d. were 4½d. down.

Another weak feature was provided by African Theatres, which declined 3s. 6d. to 61s. 3d., while A.P.P.H. were 9d. lower at 22s. 9d.

Twentieth Century 6 per cent. pref. depreciated 4½d. to 3s. 1½d.

On the brighter side Madam Tussauds deferred reached 2s. 6d., a rise of 3¾d., while P.C.T. 10 per cent. pref. and P.C.T. "B" pref. both rose 6d. to 32s. and 28s. 3d. respectively. Sound City (Films) 6 per cent. pref. found support and advanced 9d. to 8s. 3d.

Big Increase in 20th-Fox Profits

Net profits of 20th Century-Fox Film Co. for the quarter to June 26 last amounted to $2,091,510, compared with $1,751,739 for the first quarter of 1943, and $1,349,333 for the comparative quarter in 1942.

A dividend of 50 cents is announced. The latest figures bring the profit for the half year up to $3,843,349, compared with $2,190,894 the first half of 1942.

Spalding Picture House

Profit for year, £4,687 (£4,853). First and final dividend 15 p.c. (same). Forward, £10,279.

Company Notes and News

NEW PRIVATE COMPANIES

Western Counties Theatres, Ltd.—Registered September 2. Capital, £1,500 in 1,500 shares of £1 each. Proprietors or managers of kinemas. The first directors are James Curran and John Hanlon.

Norman Film Productions, Ltd.—Registered September 9. Capital, £1,000 in 1,000 shares of £1 each. Film producers, kinema proprietors, etc. The first directors are not named. Solicitors: A. V. Hawkins and Co., 161a, Greenford Road, Harrow. Registered office: 58, Wardour Street, W.1.

MORTGAGES AND CHARGES

J. W. Pemberton and Co., Ltd., Ambassadors Theatre, West Street, W.C.2.—Debenture dated August 16, 1943, to secure £1,250, charged on the company's undertaking and property, present and future, including uncalled capital. Holder: J. W. Pemberton, 82, Shaftesbury Avenue, W.1.

Danilo (Stourbridge), Ltd., Hagley Road West, Quinton, Birmingham.—(a) Mortgage dated August 16, 1943, to secure £18,000, charged on land with Danilo Cinema thereon in Hagley Road, Stourbridge, and (b) debenture of same date, as collateral security to above, charged on fixtures, fittings, assets and properties in and about the above kinema, and goodwill. Holders: Bradford Third Equitable Benefit Building Society.

Danilo (Stoke-on-Trent), Ltd.—(a) Mortgage dated August 13, 1943, to secure £22,500, charged on land with Danilo Cinema, thereon in Hill Street, Cross Street, and King Street, Stoke-on-Trent, and (b) debenture of same date, as collateral security to above, charged on fixtures, fittings, assets and properties in and about the above kinema. Holders: Bradford Third Equitable Benefit Building Society.

Odeon Properties, Ltd.—Mortgage dated August 31, 1943 (supplemental to second debenture dated August 31, 1943, securing £1,000,000), charged on Odeon Cinema, Norwich, and car park (if any). Holders: Odeon Theatres, Ltd.

Independent Pictures Corporation, Ltd., London, E.C.1.—Debenture dated August 19, 1943, to secure £9,000. Holder: D. Harris, 15, Kendal Court, N.W.2.

SATISFACTIONS

Kidderminster Amusements, Ltd., 116, Mill Street, Kidderminster.—Satisfaction to the extent of £500 on May 1, 1942, of mortgage debentures dated May 31, 1916, and registered June 6, 1916. (Notice filed August 20, 1943.)

Caimes, Ltd., Bridgwater.—Satisfaction on September 10, 1943, of debenture dated January 15, and registered January 27, 1943.

M.P.M. Entertainments Corporation, Ltd., Bank Buildings, 16, St. James's Street, S.W.1.—Satisfaction to the extent of £500 on March 19, 1943, of debentures authorised May 1, 1939, and registered May 15, 1941, securing £1,500.

P.O.W. FUND

£84 Raised at Bromley

In connection with the showing of "The Man in Grey" at the Gaumont, Bromley, the proprietors offered an oil painting of Phyllis Calvert as "Lady Clarissa Rohan" as a gift in order to help the British Red Cross and St. John Fund for Prisoners of War.

The Mayor, addressing a crowded house, remarked how gratified he was to know that such a worthy cause as the British Red Cross and St. John Fund would benefit by over £80 as a result. He thanked Mr. Watts, manager, and the G.-B. Picture Corporation for their generosity and help in arranging and permitting the competition.

A cheque for £84 6s. 4d. was then handed by Mr. Watts to Mrs. Pond, Commandant of the V.A.D., who organised the collection.

CYCLE PARKS WANTED

West Country Plea

IT has been suggested that kinema managers in the West Country should provide cycle parks for patrons. In the case of a few houses something of the sort has been done for a long time, reports a KINE correspondent—that is to say, patrons have been allowed to park their cycles about the house, generally somewhere outside, at their own risk, but nothing has been done to provide special facilities in this direction.

Before the war they were hardly necessary, but now with petrol restrictions and the drastic cuts in transport there has been a great increase in the number of people using cycles, and many patrons would appreciate facilities for storing their machines at the kinemas, especially those attending late shows whose only method of reaching their homes after a certain hour is by either walking or cycling.

Those kinemas possessing car parks, which are now almost always empty of cars, might be able to convert a portion into a cycle park, provided it was under cover. If a small charge was made it would willingly be paid by the majority of cyclist patrons, but the difficulty is that it would involve additional labour, and kinema staffs are so depleted these days that it is practically impossible to impose extra duties upon them. But no doubt many patrons would be glad with just the bare accommodation for storing their machines at their own risk.

FILM-GOING MAY BE PLANNED

Leisure, according to the recently published report of the Youth Advisory Council, is based mainly on three phases.

The first is the kinema, which, owing to its rapidly increasing standards, is to be encouraged, and then come dancing and reading. Dancing, it is suggested, should be freed from the pernicious influences of certain commercial halls which should be replaced by properly supervised clubs. Suggested remedies for books "not necessarily indecent, but unwholesome and pernicious," are an increase in the number of "good" books *not* goody-goody books and the free distribution of cheap editions of fine works.

The report urges that efforts should be made by discussions, informed criticism and planned kinema-going to realise the film potentialities for good.

Continued from page 3

CEILING RENTALS FOR BRITAIN

existed for so many years, and which, incidentally, have permitted nett film revenue from this country to the U.S.A. to rise from £11,500,000 in 1939 to some £17,000,000 last year.

Canada and Australia have decided that present conditions call for a ceiling on film rentals and have introduced measures to enforce such a limit. Surely our Board of Trade must recognise that conditions here call for precisely similar action without delay.

INDEPENDENT.

Katina Paxinou, the Greek actress, who is to be seen in Paramount's FOR WHOM THE BELL TOLLS, was interviewed at the Paramount offices in New York by representatives of the foreign Press. In this picture she is seen with Patrick Le Paitre, of the British Overseas Press Service, and his colleague, Mrs. Veit. Madame Paxinou is said to score one of the greatest personal triumphs in the Ernest Hemingway story

Big 20th-Fox Business

Big box-office business being done by the 20th-Fox product is reported from the provinces.

At the County, Pontypridd, "Springtime in the Rockies" broke the theatre record, and on the Splott circuit in Cardiff gave the highest returns ever received. "Katina," at the Scala, Cambourne, also returned record box-office figures. Final figures now to hand from Neath show that "Immortal Sergeant" was second only to "How Green."

An outstanding film event in Dublin was the opening of the first-run engagement of the Technicolor musical "Hello, Frisco, Hello!" at the Savoy, Dublin, where the first week's takings are the best during any week this year.

"The Black Swan" still continues its smashing career at Edinburgh in the second week at the Palace (which is fourth week Edinburgh). At the Apollo, Manchester, it also gave a record "take." At the Regal, Manchester, even better, the film broke a ten-year record for the theatre.

Records were also broken at the Carlton, Salford, and the Hippodrome, Hyde, both these theatres showing "Springtime in the Rockies."

C.T.B.F. PUSH IN BRISTOL

Possibly owing to the efforts of the chairman of the Bristol branch Benevolent Committee, G. H. Blackburn, more interest is now being taken in the C.T.B.F. in the branch area, and much better results are forthcoming.

For instance, in the last six months the collecting boxes in the kinemas have yielded as much as they did for the whole of the previous twelve months—£75. Honours go to the Forum, Bath, whose collection of £14 19s. 11d. was the highest, with the News Theatre, Bristol, second with £11 2s. 4d.

There are, however, 16 theatres where the boxes have shown no results. If these boxes would only begin to function and a still greater effort made by those kinemas already contributing, there is no reason why last year's figures should not be more than doubled.

The seven days' licences of the Wardona, at Swanscombe, has been renewed, with the proviso that no children be admitted until 4.30 p.m. unless accompanied by an adult. The opening times to be as previously—2.30 p.m. to 9 p.m.

NORTH IRELAND NOTES

A Daring Experiment

George Lodge at the Imperial, Belfast, is trying a daring experiment. A first-run house, he has decided to follow another first-run house, the Classic, and show Columbia's "You Were Never Lovelier."

In connection with this he has organised a huge advance publicity campaign and is being given full co-operation by D. Kelly, the Columbia representative in Northern Ireland. It includes a huge beauty competition, window displays and other attractions.

Kinema Social Club

Kinema staffs in Belfast are to form their own social club. It will not be a trade union, but will deal with all social activities, and search is being made for suitable premises.

SUNDAY IN BECKENHAM

Public Wants Status Quo

The question of the Sunday opening of Beckenham kinemas was discussed at a meeting of the committee of the West Wickham Residents' Association on Saturday. It was decided that letters be addressed to the proprietors and to the Town Council "deploring the deadlock in the negotiation between the companies and the Council, and asking that consideration be given to the question of reverting to the conditions under which the kinemas were open on Sundays in 1940."

15 STARS IN FIVE FILMS

Warner's New Productions

FIFTEEN of Warner's contract stars are engaged in the five pictures which Jack L. Warner has put into production at Burbank. The largest studio space is occupied by the picturesque musical comedy settings of "Shine On, Harvest Moon," which took over the stages just vacated by Gary Cooper and Ingrid Bergman upon completion of "Saratoga Trunk."

Presenting the life story of Norah Bayes in the same way that "Yankee Doodle Dandy" picturised George M. Cohan's career, "Shine On, Harvest Moon" goes back to the theatrical heyday of Broadway in the lush 'twenties when Miss Bayes was at her peak. Her part is played by Ann Sheridan, who comes as close to her in appearance and style as James Cagney did to Cohan in the first picture of the cycle. Dennis Morgan, Jack Carson, Marie Wilson, Irene Manning and S. Z. Sakall are prominently cast, with David Butler directing.

Deep Water Drama

The indoor ocean recently used for the sea sensations of "Action in the North Atlantic" is now submerging the submarines of "Destination Tokio." Cary Grant co-stars with John Garfield, supported by Alan Hale, Dane Clark, Warner Anderson, Tom Tully, John Ridgely and Peter Whitney. As producer, Jerry Wald is concentrating on the spectacular phases of his deep-water drama, and Delmar Daves is handling his first directorial assignment.

Humphrey Bogart and Sydney Greenstreet face one another for their fourth picture in "Conflict," the feminine interest being supplied by Alexis Smith and Rose Hobart, directed by Curtis Bernhardt.

Fifth Columnists

Raoul Walsh is again directing Errol Flynn in the swift action of "Northern Pursuit," a Fifth Column story currently among the best-sellers in America. Julie Bishop, Helmut Dantine, John Ridgely, Gene Lockhart, Tom Tully and Monte Blue fill the cast.

Ida Lupino, Paul Henreid and Nancy Coleman form a three-star combination in "In Our Time" under Vincent Sherman's direction, supported by Mary Boland, Nazimova, Victor Francen and Morris Carnovsky.

Scotland's Red Cross Target

At last week's meeting of the Scottish branch, the chairman, D. A. Stewart, in making reference to this effort, said that while it was too early to say how this appeal had gone, from general observations some houses had done particularly well. At one provincial kinema they had raised over £1,100 and several others had raised £1,000. In some of the smaller suburban houses the figures had been surprising. Dundee houses had contributed over £1,600.

In order to make certain that the target of £50,000 would be obtained he asked exhibitors to consider the advisability of running an extra Sunday show in their theatres to make certain that the target would be reached, or exceeded. Mr. King said that the fund would remain open until the end of October and he hoped exhibitors would do their utmost to keep Scotland well to the forefront.

Edinburgh Alert

Final figures of Edinburgh's effort for the Red Cross Prisoners of War Parcels Fund are not yet available. The collections made by 11 houses, including the New Victoria, the New, St. Andrew Square, the Regent, the Ritz, and the Dominion, have not yet been notified. But excluding the collections in those 11 houses the sum of £2,728 has been realised.

Continued from page 3

Films Council Forms Trade Committee

PRODUCTION SURVEY URGED

Also, plans were made for ensuring equitable distribution of material.

The Films Council was not entirely satisfied with the Board of Trade concessions as the following paragraph shows:—

Trade Committee Formed

We noted the measures that had been taken, but we felt that they did not go far enough. There seemed reason to think that a growing number of films of the type of "Target for To-night," "Coastal Command," etc., would be produced by Government film units, thus entering into direct competition with the commercial Industry, in a field in which the latter might be assumed to be at least equally competent, and inevitably absorbing more and more of its rapidly dwindling resources.

In all these circumstances it was felt that means must be found to enable the Council to bring before the Board, with greater promptitude and effectiveness, any developments that appeared likely to threaten the interests of commercial production, and a resolution was passed, at the same meeting, in the following terms:—

"That in view of the urgent problems which arise from day to day, this Council appoints a permanent committee, composed of its Trade members, to deal with such matters, and authorises such committee to make direct representations to the Board thereon on behalf of the Council."

It was also considered desirable, in the same connection, that a survey of the Industry should be made with a view to the planning of all film production over a given period, and a resolution was accordingly passed in the following terms:—

Survey of Production

"In the opinion of this Council, it is now urgently necessary for the Board of Trade, in collaboration with the other Government Departments concerned, to take steps to obtain a comprehensive survey of film production, both Government and commercial, in this country, with a view to establishing an effective organisation of the resources of the Industry as a whole."

This matter was further pressed in a letter to the President, when it was suggested that the Trade should be represented as an organisation established to keep under continuous review various production problems.

The Trade Committee pointed out that even the existing studio space and facilities were not, in effect, freely accessible, with the result that the independent companies were severely handicapped in their plans for production. This, of course, is an aspect of the problem which the Council has subsequently placed before the President of the Board of Trade with special urgency.

No Deterioration

"The Council, while endorsing the views of the Trade Committee, are anxious to avoid the appearance of suggesting the adoption of any measures which might be interpreted as involving the imposition of unreasonable limitations on the expanding activities of Government film units. We are, indeed, glad to note that the position has not deteriorated further; and we believe in so far as it has been stabilised it is in part due to our own actions.

"We are, therefore, for the time being, prepared to wait and see whether the interests of the commercial Industry can be adequately protected by less formal arrangements than those indicated above, and we appreciate the assurance of the Board that all developments in film production are carefully watched in the interests of our Industry."

In this connection the Council adds: "We note with some satisfaction that the British films registered in the year ended March 31, 1943, were 62 in number (of which 17 were exhibitors' quota only) as against 46 (of which nine were exhibitors' quota only), for the previous year, and a peace time (1938-1939) total of 103 (of which 25 were exhibitors' quota only)."

Names in the News

Arthur E. Holland, formerly manager of the Lyceum Theatre, Sheffield, for several years, who has been acting manager of the Savoy Cinema, Newark-on-Trent, has now been appointed manager.

Acting on a suggestion by **Fred V. Morris,** manager of the Regal, Rotherham, efforts may be made to hold a Golfing Sunday either in Sheffield or Rotherham to compete for the Golfing Cup, which has not been played for for several years.

Donald Stanley Cromack, recently appointed assistant manager at the Wealdstone Odeon, joined the company at the beginning of this year after spending 2½ years in the R.A.F. He was placed in training under Manager de Jong at Bournemouth and later became assistant manager to A. J. Gilley at Plymouth. He is a true son of the theatre, his grandfather having been a producer and his father a manager of both theatres and kinemas.

The announcement last week that **Billy Coupe,** Birmingham area salesman for G.F.D., would shortly be leaving Birmingham for the South-West country apparently has caused some inconvenience to **Arthur D. Levy,** the present salesman for that territory. The truth is that Billy Coupe, having purchased an hotel in the South-West, asked Mr. Levy if he would exchange territories with him. This Mr. Levy consented to do, particularly as he originally came from Birmingham area, leaving there for the South West country in March, 1942.

Pete Collins, well known to the Trade in Glasgow and Northern Ireland, who has been E.N.S.A. supervisor in Northern Ireland, has been promoted to the Overseas Department in London.

Gordon Clifford Bishop, kinema proprietor, 32, Glastonbury Avenue, Blackpool, was fined 40s. at Blackburn on September 8 for exceeding the speed limit in Bolton Road, where a 20-mile limit was in force, during the black-out of August 27.

The sympathy of friends in all branches of the Industry is being extended to **Mrs. Edith Walters,** of the Warner Theatre, Leicester Square, W.1, whose only son, Harold, lost his life in a 'plane crash over Ireland on Monday. Aged 21, Harold Walters joined the R.A.F. nearly two years ago and qualified as an observer. Mrs. Walters has been associated with the management of Warner Theatre since it opened in 1938, and before that filled a similar post at the Regal, Marble Arch.

L/Cpl. H. S. Warburton, R.A.O.C. (23), in Jap hands, reports having "come through without a scratch." He is son of Mr. and Mrs. A. Warburton, Cinema House, Brierfield, and before joining up he was manager of New Star, Brierfield, and formerly assistant manager of Regal Cinema, Accrington.

BIRMINGHAM C.M.A. PROGRESS

A STEADILY growing membership was reported at last Sunday's meeting of the Birmingham and District branch of the C.M.A., over which G. A. Richardson (chairman) presided.

Letters from the Northern Branch concerning its rejection of the proposal to form a rival association and from the Nottingham Branch asking for the Birmingham Branch's opinion on the suggested severance of relations with the N.A.T.K.E. at some future date, together with Mr. Pember's reply thereto, were freely discussed.

The Chairman remarked that it was obvious certain people were trying to side-track their efforts to make the Association a success. The meeting decided to send a reply to the Nottingham Branch endorsing that sent by Mr. Pember and informing it that favourable progress was still being made in the Birmingham area.

Members are asked to note that the secretary of the branch is Miss McCreesh, 14, Cherrington Road, Selly Oak, Birmingham, 29, who has taken over that office from Miss H. Davidson (Scala Theatre, Birmingham).

P. F. Rogers (vice-chairman) was appointed delegate to next month's National Conference.

The next meeting of the Birmingham Branch was fixed for October 3, at the Futurist, at 11 a.m.

ALD. WORSWICK BEREAVED

Son's Sudden Collapse

Bernard Worswick, manager of a kinema at Freshfield, and son of Ald. Fred Worswick, chairman of Wigan Entertainments, Ltd., died in a Southport nursing home last week, aged 37. Bernard was a director in his father's company, which is interested in six entertainment houses.

At the inquest, which was held at Southport on September 16, Ald. F. Worswick stated that his son lived with him. On the previous Friday, Bernard appeared to have a chill but endeavoured to go to his theatre at Freshfield. He felt very ill and rested on the dining-room settee. Subsequently, he collapsed and fell to the floor.

The coroner returned a verdict of "Ketosis."

KINEMA QUEUE COLLECTION

An Accrington Protest

When application was made at Accrington on September 15 for permission to collect from kinema queues for the Waifs and Strays Society, Chief Constable Palfrey said a stand should be made against the growth of these collections. The town had been bled dry and local charities were suffering.

The application was, however, granted.

"International" in Belfast

For the convenience of customers in the Northern Ireland area, International, by arrangement with Horace S. Coxall, have set up an agency for their product in Belfast, under the management of:—

S. A. Durbidge, 36, Gresham Street, Belfast. Telephone: Belfast 25351.

The kinema at Westhoughton, near Bolton, is once again suffering from a wave of seat-slashing, which has hitherto been blamed upon children. Adults are now being suspected, because in some instances seats in the most expensive part of the house have been damaged and the rubber removed.

C.E.A. RENTALS REQUEST

K.R.S. Postpones Decision

NO decision was taken on the request by the C.E.A. for a meeting with the K.R.S. on the subject of film rentals at the latter's meeting on Tuesday.

The reason for this as stated by the President, Major R. P. Baker, was not one of discourtesy, but in the absence of a number of the heads of film companies those present being a "second eleven" desired to leave the matter over to a further meeting.

The letter written by the C.E.A. to the Board of Trade on the subject of grading was read and subjected to some criticism on the grounds of inaccuracy. The reply of the Board of Trade to the C.E.A. was also noted, especially the latter's statement that any control of renting might also involve the quesion of control of prices to the public. That step the Board did not want to take.

From the files of the Society a statement by the C.E.A. made in 1934 suggesting a graduated system of percentage was brought up. At that time the K.R.S. stated its policy that it could not interfere in matters between individual renters and their customers.

ALMA, LUTON, FOR STAGE SHOWS

The Alma, the first big kinema to be built in Luton after the last war and now incorporated in the Union Circuit, is to put on stage shows instead of films as from October 18.

Some time ago, Richard Tauber and his company presented "Old Chelsea" at the Alma in connection with the local Holidays at Home scheme, but this was only a temporary engagement, the success of which has probably caused A.B.C. executives to make the change-over permanent.

Birkenhead Reopening

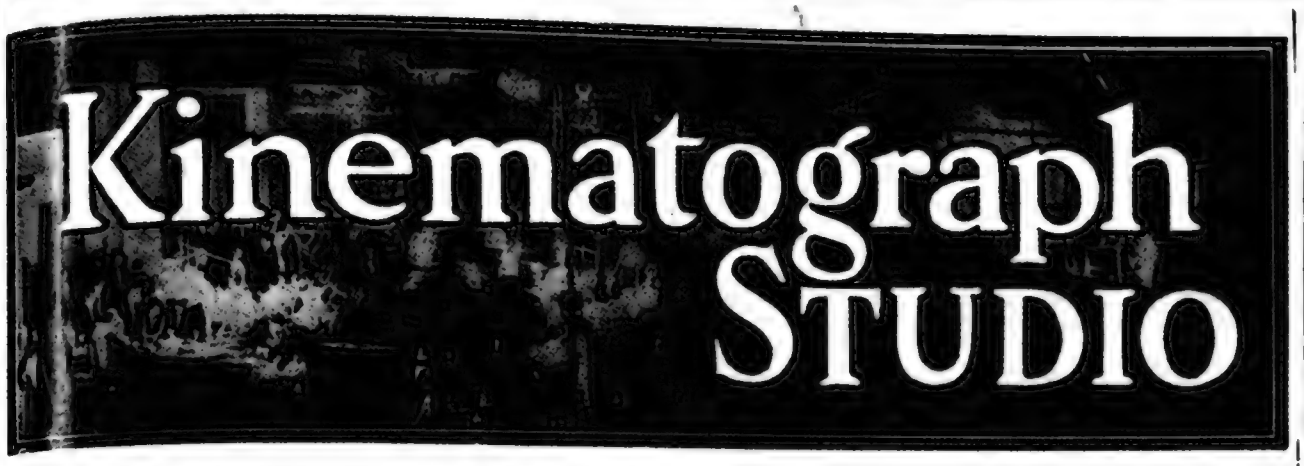
At Birkenhead Watch Committee the chief constable submitted a letter from Messrs. W. M. and M. W. Shennan, architects, in respect of the Palladium, which the owners wished to reopen.

The committee agreed to support the proposal for reopening subject to certain modifications being made in the reconstruction of the premises.

C.T.B.F. Ball at Brighton

The Sussex branch of the C.T.A. is planning to make the big C.T.B.F. Ball at Brighton, which was such an outstanding success last year, an annual affair. Mark Ostrer most generously placed all the resources of the Regent Dance Hall at the disposal of the organisers free of charge, and it is hoped that it may be possible to arrange this year's ball for Tuesday, November 2.

The organising committee has been appointed to comprise A. J. Sadler (chairman of the branch), H. Jacobs, G. Foster and Sam Sackier.



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WHY NO ANGLO-U.S. SUBJECT?

British Studio Opportunity Not Yet Grasped

By P. L. MANNOCK

THESE are great days for the Hands-Across-the-Sea spirit. Its cruder manifestations need no glorification, and it may indeed be doubted whether all of them are really helpful. But its basis is something far more important to the future of the world than the flag-wagging and Tin Pan Alley topographical ditties. These are but superficial symptoms of a deeper association. It is not only the fighting co-operation, but the social interplay of the two nations which is so charged with possibilities for human good.

To-day, moreover, the British Isles contain infinitely more citizens and citizenesses of the United States than at any previous period in history; and more than we can ever expect to see again after the war. In such circumstances, when much is being written about this astonishingly friendly invasion, it seems to be fair to ask the question: What is the British Film Industry doing about it? The answer is: Nothing.

* * *

ALL over this island Americans and Britons are rapidly learning all about each other on a scale that transcends that of 30 years' influence of Hollywood's pictures—if not in volume, certainly in accuracy. Surely this could be transmuted not only into British film themes, but also, and at least, into backgrounds for standard themes—romantic, comic, thrilling or spectacular?

No, I have no theme or story to sell. But I urge our studio chiefs to find one or two. Nothing more topical could be imagined than the present inter-relationship of Britain and America; and unlike most topical inspirations of film producers these days, this one is scarcely likely to run the risk of being out of date by the time the film is finished. Several such films ought to be made. Hollywood at least pays us the compliment of glorifying war-time British existence, even if the authenticity is not always unimpeachable in detail; and if a vast British Army had been for so many months in the States, it can hardly be doubted that Hollywood would not have ignored the fact. Frankly, I am more than puzzled that we have up to now failed to grasp this exceptional opportunity If anyone decries its importance, I would ask them to compare it with the heroics our studios are so fond of exploiting to glorify our smaller and less active Allies.

* * *

TURNING to another aspect of the subject question, can it be that our studios have at last realised that the B.B.C. is no gold mine for film ideas or even film personalities? I sincerely hope so. Most of the standard comic features of the air have now been filmed. Some have been fairly successful, but I fancy I am right in saying that all have been disappointing in box-office returns.

But if the comedy ideas of British radio are dried up as a source of story inspiration, what can be said of the serious ones? Is Sir Alexander Korda going to drop his project of filming "War and Peace"? I beg to refer him to Tom Arnold and the Phœnix Theatre. The B.B.C.'s "War and Peace" in long slabs gave Mr. Arnold the idea of dramatising it; and presumably gave Sir Alex the notion of filming it.

Let producers quit tagging after radio, which, after all, is entertainment for the blind, and concentrate on picture ideas.

* * *

BY an unwitting error I recently referred to the late Leslie Howard as having first appeared in pictures in 1930. W. John Horwood writes me from Nottingham pointing out that the late actor was in silent films for British Actors and Harena 25 years ago, and became a founder member of the Minerva company in 1920. I gladly make the correction.

Britain and the Continental Market

THE following article, written by a contributor who possesses a wide experience of film finance, production and distribution on the Continent and particularly Germany, provides an interesting sidelight on the reactions of a knowledgeable Continental in regard to the plans of the British Film Producers' Association to meet export requirements in the immediate post-war period. The views expressed are the personal opinion of our contributor and are not necessarily endorsed by the KINE.

The preparations being made by the American companies for the showing of films in the invaded territories have spurred British producers to quicken their activities. But while the list of films chosen by the Americans make a good showing, the majority of British films selected for dubbing and subtitling is unlikely to find great favour with Continental audiences.

No Response

The trouble is that British producers will not listen to people who know the market for which they propose to cater. They won't listen any more than they did in 1933 when I tried to tell them that the British film Industry stood a good chance of winning the Continental and other markets away from the Nazified German film industry. Nothing was being done. British films were peddled around at bargain prices, often by second- or third-rate agents, and it was only after Jewish distributors abroad, having been boycotted by Goebbels, were clamouring for product, that British firms began to insist upon contracts whereby the Continental distributors had to pay a fixed sum per annum against an option on the product of the company concerned.

That was just prior to the war. Then the distributors in question were compelled by an emergency. Otherwise, they would have had no renting material and forced to the wall. Now they are gone anyway, and some real planning is now needed to make British films popular in the other countries. But there won't be any, take my word for it.

The success of the German films, particularly those of Ufa, was due

Continued on page 28

OUT-DATED STUDIO TECHNICS

Plea for Training of Workers

EDWARD CARRICK, the kinema art director, visited Edinburgh last week in connection with the film décor exhibition in the National Gallery, in which he is well represented, and lectured on "Vital Backgrounds for Dramatic Art."

Tricks of the Trade

Mr. Carrick divided his lecture, which was illustrated by 100 lantern slides, into three sections. First of all, he showed examples of the American and German schools of art directors, then designers and the craftsmen they work with, and finally he showed a number of slides illustrating the tricks used in the Trade to help designers. The American designs, Mr. Carrick said, were essentially flamboyant, and it was left to the Germans to discover that spectacle was not all that mattered. He showed designs of Richard Day, Roerich, Cavalcanti and Laurence Irving, and designs made by himself for "The Amateur Gentleman" and other films, and sets made for his films "Lorna Doone" and "Midshipman Easy."

Mr. Carrick showed several examples of the Schufftan process, by which only part of a set is built up and the rest photographed through a glass screen.

New Blood Wanted

In conclusion, Mr. Carrick said it was a tragedy that in making films, instead of devising new machinery, they accepted machinery that was 20 or 30 years old, and which came in when films were started at Hollywood. "I feel," he said, "the time has come for a lot of new blood to be brought into the Industry and for the invention of new types of machinery." He hoped that, after the war, some sort of institute would be established for the training of workers in this phase of studio work which was deplorably behindhand.

GEORGE KING CONCLUDES STUDIO SHOTS

"Candlelight in Algeria"

Studio work at Teddington is now finished, and both location units are back from shooting the submarine and beach landing sequences for the climax of George King's production, "Candlelight in Algeria."

With the name of General Mark Clark again in the news as in command of the American 5th Army in Italy, the film becomes doubly interesting. Although the story it tells is fictional, the plot is based on his famous exploit of nearly a year ago, when as Eisenhower's deputy he landed by British submarine on the Algerian coast to meet French patriots and make secret plans for the subsequent successful North African landings. That event in itself makes the film one of the best adventure stories of the war, but its background of Anglo-American co-operation is perhaps even more important.

"Candlelight in Algeria" stars James Mason, Carla Lehmann, with Raymond Lovell, Enid Stamp-Taylor, Walter Rilla, Pamela Stirling, Lea Seidl, Hella Kurty, Leslie Bradley, Paul Boniface. Directed by George King, it is to be distributed by British Lion Film Corporation.

MOTHER RILEY AS BATHING BELLE

On Saturday last Oswald Mitchell finished work on the newest Lucan and McShane comedy, "Old Mother Riley Overseas." The final sequence was a bathing beach in Portugal, with Old Mother Riley and her daughter Kitty appearing in sequences with a number of glamorous bathing belles, and with Fred Kitchen, jun., Ferdi Meyer and Magda Kun.

On Monday next Fred Zelnik starts work on a new musical subject, which Maclean Rogers will direct. Leni Lyn and Will Fyffe are the stars of this subject.

Strand have been using another stage at Elstree for a feature-length picture in which Burgess Meredith and Bob Hope appear.

John Harlow is to direct "The Mouse," which will star Jessie Matthews, and Wallace Orton will produce. Leslie and Elizabeth Hiscott are all set to move in on a new feature immediately Harlow completes his subject.

Oswald Mitchell directs Arthur Lucan and Stanelli in the concert sequence of the British National comedy—OLD MOTHER RILEY OVERSEAS

SEVEN MEN ENLIST

"The Way Ahead" at Denham

In "The Way Ahead," which is said to be one of the most human stories to come out of the war, at present being made at Denham by Two Cities, Carol Reed is sensitively directing a very fine cast of well-known players, headed by David Niven as Lieut. Perry. The story concerns seven men, each a representative type of ordinary Briton, who join the Army of today. How they are gradually transformed into tough and able fighting men is shown as the story progresses. The last scenes will depict the seven in actual battle.

Last week the unusual sight of film actors peeling bath-tubs full of potatoes was to be seen on one of the stages. One of the most earnest potato peelers was John Laurie. Over 60 lb. of potatoes were peeled, a feat much appreciated by the Denham kitchen staff. Other scenes were shot in the guard-room.

Billy Hartnell as Sergeant Fletcher has been trained by a R.S.M. of the Scots Guards. The whole cast has entered the spirit of the picture perfectly. So far the only woman player who has had much to do is Mary Jerrold as Mrs. Gillingham, but later Penelope Dudley Ward will be seen as Mrs. Perry, and Esme Cannon as the wife of Stanley Holloway.

SAVE YOUR WASTE PAPER!

"STARLIGHT"

Federated Plan Musical Film

A full-length musical production, "Starlight," is being prepared for early production by Federated Films, the managing director of which, Harold Baim, will produce and Denis Kavanagh will direct from a script by Syd Collin, well-known composer of popular music.

Many stars appearing currently in the West End have been signed. They include: Wilson, Keppel and Betty, burlesque dancers in "Hi-de-Hi," the Palace show; Beryl Davis, lately with Geraldo, who provides melody and song; Ike Hatch, the coloured comedian; Eddie Palmer and his novachord; Johnnie Denis with his electric guitar; De Haven and Page, comelians from the Coliseum; Oscar Rabin's Starlighit Serenaders; Ted Hockeridge, Canadian tenor; Bryan Michie and Bonar Colleano, from "Sweet and Low" at the Ambassadors, co-operate in their own particular and contrasting styles in linking up the film. Art Strauss is musical director.

Jack Rose will be in charge of lighting and camerawork of "Starlight," which will be approximately 5,500 ft. in length.

"TAWNY PIPIT" UNIT RETURNS TO LOCATION

Closing Shots

With most of their studio shots completed last week, the unit engaged on the Two Cities-Bernard Miles production "The Tawny Pipit" returned to their former location at Pinfold for further exterior sequences.

This film, which is a story of English lift and character, is being co-directed by Bernard Miles and Charles Saunders; Herbert Smith is Associate Producer, and Bernard Miles also has an important character rôle as the elderly Colonel. Rosamund John plays opposite Niall McGinnis as the young airman who, with her, discovers the rare little birds.

Linking up again with their old location took some little time, as the sequences shot were also part of the Pinfold, the location which was so cleverly reproduced at Shepherds Bush a week or two ago for other scenes.

"IT'S IN THE BAG"

Gert and Daisy Comedy

"It's in the Bag" is to be the title of Butcher's latest Gert and Daisy comedy which is reaching completion at Riverside under the direction of Herbert Mason, who was for a considerable time director of George Arliss in many of his outstanding successes at the Gaumont Studios.

"It's in the Bag" tells the story of two sisters who, unaided by the advantages of rank or influence, face the roadway of life bestrewn with every imaginable obstacle that can beset the path of the young, the innocent, and the fair. A fortune just eludes their grasp and they set forth in chase of it, wooing it with every wile and artifice at their resourceful command. During the pursuit they cross the path of a theatrical producer, played by Ernest Butcher. This leads them to theatrical adventures fraught with very considerable humour and every opportunity for the famous Waters sisters to exercise those talents which have rendered them famous on stage, screen and radio

British Camp Sequences in Two Cities' "Henry V"

Sequences dealt with last week on the Two Cities-Laurence Olivier production "Henry V" included the English camp on the eve of Agincourt. The King (Laurence Olivier), attended by the faithful Erpingham (Moreland Graham), goes from tent to tent to see that all is well.

It is here that the King prays for victory on the morrow: "Oh God of Battles, steel my soldiers' hearts . . ." As the camera tracks ahead and Henry and Erpingham come into the picture, we get a close shot of the camp, designed by Paul Sheriff, by night.

At the end of the week shooting commenced on the "Once more unto the breach" sequence. The reconstruction of the ancient French harbour of Harfleur has been built on the edge of the large outdoor tank at Denham Studios. From the sandy beach rise grass-topped cliffs, and upon the stretch of water will be seen the sturdy English ships which brought the besiegers to Harfleur.

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War Workers Guests of G.-B.

FILM cameras inside some of Britain's great war production factories were a thrill for hundreds of girl workers when Frank Launder and Sidney Gilliat made location scenes for Gainsborough's "Millions Like Us." Now many of these girls are being given the opportunity not only to see themselves on the screen, but also to witness the intricacies of film production.

As guests of G.F.D., Gaumont-British and Gainsborough Pictures, they were given special leave to attend the Tivoli Trade and Press show on Wednesday.

Bill Batchelor, Gainsborough studio publicity manager, will play host, and has organised a two-day London outing for the girls.

He will escort them from the Midlands, show them current pictures in production at Islington and Shepherds Bush, and will take them to a George Black show at night. On Wednesday, these 24 girls will provide a novel interest for the audience at the Tivoli showing, and later they will take lunch at the Savoy with Mr. L. W. Farrow and the stars of the film and meet the London Press.

Vera Lynn at Chester

Crowds of people besieged the railway station at Chester to meet Miss Vera Lynn when she visited the city to attend the première of her new film, "Rhythm Serenade," at the Chester Gaumont.

The police had to force a passage for Miss Lynn and Ben Henry, producer of the film, as they left the station for the Mayor's parlour, where Miss Lynn was given a civic reception and was entertained to tea by the Chester Corporation.

A tremendous audience cheered her when she subsequently made her appearance on the stage. She was introduced by Bert Reynolds, Sheriff of Chester. Before leaving she led the audience of 2,000 in a medley of popular tunes. She was accompanied by Len Edwards.

GEORGE BROWN IN TOWN

Back after two years abroad in the R.A.F. film unit is George Brown. George, when he returned from Canada with the "49th Parallel" unit, ran straight into the London blitz and later was just in time to catch up with the blitz in Malta. While in Eritrea he met Maxwell Setton, who used to be legal adviser when Brown and he worked for Mayflower Pictures. George was in Sicily last week and has been to Cairo, Durban, Tunis, Tripoli and Gibraltar, to mention just a few spots.

British National in Australia

Following "Pimpernel Smith's" 52-week run at the Savoy, Melbourne, recorded in last week's KINE., the film has been withdrawn, George Parish tells the KINE., to make room for another British National success, "One of Our Aircraft is Missing." Australia is certainly finding British National product well to its liking.

Roll of Honour

The death from wounds received in action in Sicily is announced of Harry Reynold, cameraman with the Eighth Army. Before he joined up he was employed by Gaumont-British Instructional Films.

"Epitaph for a Spy"

RKO-RADIO'S NEW SUBJECT

MANY actionful and dramatic sequences have now been completed at Denham on RKO-Radio's big new British production, "Epitaph for a Spy" (tentative title), in the direction of which Lance Comfort and Max Greene are collaborating, with James Mason starring.

Following scenes taken on the beach of a small village in the South of France, rousing sequences have been shot in the Hotel Reserve, the background against which the major part of the action takes place.

Herbert Lom, Patricia Medina, playing his wife, and Mason, a young doctor whose adventures comprise the plot, were the principals concerned. The majority of the cast including Lucie Mannheim, Raymond Lovell, Julian Mitchell, Clare Hamilton, Frederick Valk, Martin Miller and Valentine Dyall are appearing in scenes in the hall of the hotel which, it is expected, will take several days to complete.

"Epitaph for a Spy," based upon Eric Ambler's best seller, tells of the police discovery that one of the hotel guests is an espionage agent, and their efforts to apprehend the spy, with their suspicion focussing on each of the hotel residents in turn.

Victor Hanbury is producing, Max Greene is also acting as director of light and photography. John Davenport wrote the screen play, and W. C. Andrews is art director.

AIR SEA RESCUE PICTURE

Director Charles Crichton and his unit have returned to Ealing for interior shots on Michael Balcon's film of Richard Hillary's air sea rescue story, "For Those in Peril." Stage 1 has been transformed into a R.A.F. hut, complete with beds, lockers, folded blankets and all the domestic accessories that go to make the "atmosphere" of a Service living quarters.

More domestic cameos occupied the week's shooting. In addition to R.A.F. personnel, the artistes taking part included Ralph Michael and David Farrar.

The unit expects to be at Ealing for a further two weeks, then is scheduled to move to the coast for more "action" shots.

INNOVATION AT B.K.S.

"Brains Trust"

AN interesting innovation is planned for the November meeting of the British Kinematograph Society: a "Brains Trust" session. Leslie Mitchell, the Movietone News commentator, who has often officiated at sessions of the original B.B.C. Brains Trust, has kindly agreed to act as Question Master, and he will be accompanied on the platform by leading experts from various sections of the Industry, including Lieut.-Col. S. K. Lewis, past-president of the C.E.A. The picturegoer will also have his representative on the platform.

One of the objects of the meeting will be to get authoritative guidance on post-war development in the Industry. Questions on all subjects of technical interest are invited, and should be submitted, in writing, to the Organising Secretary of the Society, Dean House, 2, Dean St., W.1, not later than October 15.

Invitations to the meeting—the date of which is November 10—may also be obtained from the Organising Secretary.

"GIVE US THE MOON"

Soho Cafe Scene

A large set at Islington depicts "The Silver Samovar," a typical Soho restaurant, for the Gainsborough comedy "Give Us the Moon." Small tables, shaded lights, bizarre wall decoration give the atmosphere of the restaurant which Peter Graves visits in search of romance. He takes his seat and waits for the lady who has made a mysterious rendezvous, not knowing that all the solitary diners in the room have received a similar note, and that it is a scheme of the crafty Nina and the other members of the Elephant Club to attract rich customers to their restaurant.

It is in these surroundings—with Eliot Makeham resplendent in the uniform of a Russian General of the old regime as maître d'hôtel and Rosamund Greenwood intoning "Otchi Tchernia" with monotonous repetition, accompanied by a dreary orchestra—that Peter first meets Margaret Lockwood and her sister Jean Simmons. Work on this set will occupy a full week's shooting.

GHOSTLY AIR RAID AT EALING

A country inn is under fire from an enemy 'plane at Ealing Studios. Its roof collapses like cardboard under incendiaries; its oak beams are strewn on the ground in a charred mass. Above the crackle of flames can be heard the whine of a diving 'plane. Then the entire set is cleared, except for the cameraman, as the inn's saloon is raked by machine-gun bullets.

The scene is the climax of Michael Balcon's supernatural drama, "The Half-way House," which Basil Dearden is directing. The guests at the "Half-way House"—all people with a problem—have been shown the way to happiness by the ghostly innkeeper and his daughter (Mervyn Johns and Glynis Johns), who, their task completed, return again to the Infinite, while the guests, safely delivered from the flames, go back to life with renewed hopes.

The strong cast includes Tom Walls, Francoise Rosay, Esmond Knight, Alfred Drayton and Sally Ann Howes. Cavalcanti is associate producer.

SPA AS INTERNMENT CAMP

"2,000 Women" Starts

DIRECTOR FRANK LAUNDER, with Edward Black producing, and Maurice Ostrer in charge of production, has commenced work this week with this new drama of the round-up of British women in France in 1940. With practically an all feminine cast Launder will show how the Nazis packed women into trains and lorries under animal conditions and delivered them by hundreds into French barracks, converted hotels and other internment centres. Here the swarms of wives, adventuresses, spinsters and chorus girls eked out existences, forming themselves into self-organised communities, making clothes from curtains and blankets, appointing wardens and orderlies, manufacturing cooking utensils from tin cans, living on food from the Red Cross, escaping when they could and retaining their pride always before their German overseers.

Launder's screenplay is based on facts given him by the lucky women who have either escaped or been released from these centres. Assisting him as advisers on "local colour" are two former internees from the Vittel camp in the Vosges Mountains; Mrs. Matilda Estop, who was released in 1942, and slim, blonde "Nicky" Nicholson, former Athos Follies girl, who escaped in 1942 and arrived here this May after being jailed in Spain.

At Shepherds Bush, first scenes of "2,000 Women" have been staged in a French police station, where Patricia Roc, as a convent novice, has been arrested for supposedly signalling to the enemy. Later action shows her transference under German guards to the internment centre, where she meets Phyllis Calvert, Renee Houston, Jean Kent and other prisoners who flock round for a gossip and give her a bath.

John Bryan's setting for "2,000 Women" cover the whole of a French spa, converted into a women's prison camp. Former luxury bedrooms, bathrooms and dining-rooms form the background for these women of all types determined to make the best of their plight and their surroundings.

Continued from page 23

Britain and the Continental Market

to careful planning. Each season's programme was planned, a certain proportion of musicals, comedies, thrillers, dramatic and patriotic subjects, with a few gaps left open for occasional offerings. (Here it was and is all occasional offerings.)

Stars and leading players of Ufa were made familiar by well-planned and careful propaganda carried out largely by means of the "Ufa Feuilletons" issued in German, English, French and Spanish, with illustrated articles which found their way into many newspapers. And so on and so forth. To do this takes men who know what they want and how it can be achieved. Despite the insular character of the British, such men may exist in this country, but it seems they won't be given the opportunity or the authority necessary.

Austrian Analogy

The British film Industry is suffering from the same handicap as was that of Austria. The best of the Viennese talent switched over to Germany, which offered a much wider scope. Similarly, the best of British talent went to U.S. or worked for American firms in this country. Many who are popular with British audiences are box-office poison for Continental ones: so are subjects featuring the Cockney dialect and what Kahlenberg used to call the "Cap complex," *i.e.*, a milieu where the men wear caps and not hats. On the other hand, so very few British artistes have ever become known, leave alone popular, abroad. Perhaps Laughton, Olivier, Howard, Conrad Veidt (who cashed in on his German pictures), Formby (after "It's in the Air"), and of women, Madeleine Carroll, Vivien Leigh, Anna Neagle ("Victoria"), Gracie Fields (after the picture she made for Fox).

The Difference

There is, however, one big difference between film production in Vienna and here. The Viennese production suffered constantly from lack of capital; that cannot be said of the British Industry at present. But I am afraid much of it will flow into wrong channels and will be wasted as it was so often in the past.

If the British dub or sub-title pictures it will be done to perfection as far as technics are concerned, but the dialogue will be on the lines of that wonderful "Are you as despondent as that?" And I don't think anyone will be able to convince the panjandrums of the Producers' Association that they should issue "feuilletons" properly written in a foreign language. Even if they did, the propaganda contained therein would be so clumsy that it would hurt rather than help.

Another point: The Americans have started already, while here everything is in the stage of infancy, and it will take quite some time before anything is ready.

NEW VERA LYNN FILM STARTS

Vera Lynn's third starring vehicle for Columbia, under the working title of "Music in the Night," went into production this week at Teddington Studios with Walter Forde directing. The producer is Ben Henry, with Mrs. Walter Forde as assistant producer.

Eight new numbers have been specially written for the picture which, in keeping with all that is best, from the showman's viewpoint in the Lynn popular appeal, will be keyed to the personality of "the voice in a million in a story for the millions." The full cast will be announced shortly.

Patricia Roc in MILLIONS LIKE US, which G.F.D. Trade showed on Wednesday

Jack Spratling Joins Exclusive Films

Enrique Carreras has appointed Jack Spratling, who prior to his long illness was for five years circuit manager for Anglo-American, circuit and administrative sales manager of Exclusive Films. Jack's many friends in the Industry will not only congratulate him on his recovery, but wish him every success in his new position.

He is delighted with the reception the reissue of "Things to Come" has met with from exhibitors. The national as well as the Trade Press has written in glowing terms of H. G. Wells's prophetic picture, of which Miss C. A. Lejeune made such a feature in her recent broadcast.

MANY KINEMA VALUATIONS

Russell and Co. B[illegible]y

SEVEN important val[illegible]s have been carried out [illegible]ring the past two months by [illegible]ssell and Co., of Bloomsbury [illegible]re. They include:—

The buildings, etc., of th[illegible]voy and Hippodrome, Colne, [illegible]nts and buildings of the Ritz ([illegible]city 1,600) and New Pictu[illegible]ome (1,800), Burton-on-Trent, b[illegible] re. cently reconstructed house[illegible] with café and car park attache[illegible] and the contents of the Regen[illegible] (825) and Empire (950), Batley, and the Glen Royal (1,100), Shipley.

Pending valuations include the contents of the Pilot (900), King's Lynn, and the buildings and con tents of the Regal, Cheddar.

In addition, Russell and Co. have experienced a great demand for kinemas and are awaiting the exchange of contracts for two of the finest modern properties with car parks situated in the Midlands. This sale will be to the Harry Buxton Circuit, of the Gaiety Theatre, Manchester, and a very fine kinema on the North-East coast.

Free First-Aid for Patrons

Since January this year members of the Rhyl Division of the St. John Ambulance Brigade in North Wales have been performing a rota of duty every night at the local kinemas and theatres, two Brigade members being "on duty" at each place of entertainment. So far this year they have been called upon to render aid to upwards of 200 cases in the town's kinemas and theatres alone!

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The Observation Window

The R.P.S. Exhibition

PASSING OF A PIONEER

DESPITE the restrictions on the supply of photographic material, the Royal Photographic Society's Annual Exhibition is well representative of good work, both in monochrome and colour. What will interest the progressive mind, however, are the exhibits of Kodak and Ilford, the former showing its method of photographing engineers' drawings straight on to the metal to be machined, airgraphs, and the new colour prints; the latter, both by model and picture, its system of mass miniature radiography of the lungs for detecting tuberculosis in early stages.

THE Kodak colour-print made by mass methods from Kodachrome originals is a revelation of what we may see after the war, in thousands. The print has not, of course, the brilliance of the transparency, but is of sufficiently high quality to attract a wide public.

COLOUR prints produced by the separation process are somewhat few in number, but the colour quality and definition are generally high. There is one subject, an interior, made by the Carbro process, which is a perfect specimen of what a colour picture may become in the hands of a patient and experienced craftsman. Transparencies have good colour renderings, and exhibits are equally divided between Kodachrome and Dufaycolor.

MEMORIES of early days in kinematography are stirred by the news of the death last week of William Clark, whom everybody in Wardour Street knew as "Nobby." He started with Sir William Jury in 1900, and the following year was assistant projectionist—or operator, as the term was then—at the Alhambra. He was with Charles Urban when the Kinemacolour "Delhi Durbar" was the rage, and assisted in giving several command performances.

DURING the Great War—as we called it until this greater war asserted itself—he was in the Tank Corps, and on return to civil life was with the Beck Trading Co., and later with British International Pictures at Elstree, where he developed what he called a "Squintascope" to enable film scenes to be examined without a projector.

IN latter days he was known to every technician in Wardour Street as the proprietor of Clark's Cinemachinery, and whenever some out-of-the-way bit of apparatus was required it was, "Drop into Nobby's—he'll have what you want." Nobby had been a photographer as well as a projectionist—he shot some very excellent Grand National race scenes in earlier days—and his knowledge and experience stood him in good stead in the business in Meard Street, which is still being carried on.

J. BENSON.

INDIVIDUAL CHANGE-OVER CUES—II

Sluggish Motors are a Cause

THE following material continues an East Anglian projectionist's article an causes of individual change-over cues and methods of elimination.

Another cause of defacing frames ahead of the original printed cue was recently brought to my notice. In this case it appears that the motors were rather slow in gaining speed at the point of change-over, though the standard motor-start cues were used, it was generally found that the picture was ready in the gate, but the speed gained was not sufficient for the sound to be correctly reproduced. From this it can be readily perceived that threading the film upon an earlier run-in number frame could not ensure safety. So in this instance, to compensate for this slowness of the motor, an "ingenious" mark was adopted to enable both picture and sound to be projected and reproduced safely. This personal mark is invariably placed ahead of both motor and over cues as is to be expected.

If, however, other cues are evident, it is naturally placed before them, thus adding to the mutilation, no attempt, I believe, being made to remove the former defacements. This practice is as stupid as it is unnecessary, for, if a service engineer is employed surely steps could be taken to eliminate the faulty motor, or if such is not the case, any projectionist with an average of electrical and mechanical skill should be able to rectify the matter.

Set-Back Cues

In a number of copies it seems that there is a great tendency for the normal cues to be placed only four or five frames from the run-out leader. This is more often than not caused by the cutting away of the frames between the change-over cue and the run-out spacing, or in a few cases by the actual printing itself. Moreover, in a few isolated cases the standard dots themselves are similarly missing. If such an incident arises and the projectionist is not confident that he can attain a good change-over with any of these conditions, a method as suggested by R. H. Cricks in his "Complete Projectionist"—namely, that of painting a dot of regulation size upon a suitable frame by means of blooping ink should be adopted—but, of course, a cross is more generally preferred.

Tins and Transit Cases

This item has, I believe, received numerous suggestions from projectionists and is a very sore point with most of us. Much of the stock damage is caused by the many buckled and bent film tins—one can hardly call them containers—that are now in use. This damage is becoming constantly more evident. The film is often literally crammed into its tin with little regard for care because of incorrect "splitting up" of the parts, *i.e.*, one part being rendered much larger than the other. This in itself is to be discouraged, but in conjunction with a battered tin the results need no repetition.

In many cases the lids are so badly bent at the edges that it is almost an impossibility to replace them again without some repair on the part of a conscientious fellow, but, as most operators deem it unnecessary to repair film tins, stating that such is not their job, these battered lids are invariably laid on top of the film itself and so dispatched with the edges of the tin

Continued on page 33

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SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

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SHOWMANSHIP is largely a matter of hard brainwork. There are occasions, of course, when a flash of inspiration provides an idea for a smashing stunt, but such outstanding "winners" are comparatively rare. The week-by-week campaigns need to be hammered out patiently with much brain-racking and mental strain.

What, then, must one think of the manager who says (as one did to us recently) "I haven't been able to think of any publicity stunts lately"! This sounds like an admission of mental atrophy. It is a fact that the men who take the greatest pains to work out bright ideas week by week to advertise their theatres are the ones most likely to experience those occasional bursts of inspiration which reveal the outstanding showman.

The sluggards, because their mental apparatus is rusty, are almost certain to be denied inspiration.

Attention to Detail

I WONDER how many managers realise the importance of detail? Ocular evidence suggests that few of them do, but I recently came across one who does—F. C. Harper, manager of A.B.C.'s Putney Regal—who takes a pride in keeping his hall trim. On the front of the building he uses posters, hand-painted in coloured letters on a black ground, and it occurred to him that the effect would be improved if he backed the heading word "To-day" (previously printed in red on a green ground) also in black. He tried it and found the result good; so did some of his patrons, who commented upon the change. He is not the only manager who uses Steadoglas as a base for notices, but he is the first I have encountered who uses it *outside* the theatre. Pieces of the material are cut to fit the panels in which formerly paper or card notices were displayed and the art department prints on them details of the future programmes. Then they are put up by Mr. Harper and his staff. To keep them in position and prevent their bulging (which they would do if unsupported) he had contrived a most ingenious contraption in the way of a retaining frame of wood with cross wires which hold up the fabric without getting in the way of the lettering. Another of his bright ideas for keeping the frontage smart has been to repaint the movable letters of the canopy sign a bright red and back them (the original glass having been removed for safety reasons) with strips of Steadoglas, which serves the double purpose of hiding the internal structure of the canopy and making the messages stand out well.

As evidence that he is justified in his claim that the Regal is a clean, comfortable theatre, he quotes the opinion expressed by a senior inspector from the N.F.S. whose duty consists of visiting halls all over London. This official remarked, on a recent visit, that the Regal was one of the cleanest halls he had ever visited. Good for you, Mr. Harper!

N-Ice Work

A NOVEL variant of the old "insurance against immoderate laughter" was worked by V. A. H. Crawley recently as a means of advertising "Hit the Ice" (G.F.D.) at the Wealdstone Odeon. He started a few weeks before screening date by putting on a slide asking: "Is your doctor really necessary?" an obvious parody of the current travel injunction. Decorating this slide were sketches of the conventional M.D.'s bag of tricks. This was followed immediately by another slide answering the question with: "Yes, because you are going to Hit the Ice with Abbott and Costello. Side-splits and side-aches galore guaranteed." The week before the showing of the film, posters with the same question and answer were put up in the vestibule, together with ambulance equipment of all kinds lent by the civil defence services. Bandages were used as leaders drawing the eye from these cautionary exhibits to notices and stills of the film.

Icy Icy

A DISPLAY reminiscent of pre-war Alpine sports days was arranged for "Hit the Ice" (G.F.D.) by manager G. E. Sewell at the Havana (Odeon), Romford.

This display was painted by an ex-member of his staff now in the Royal Navy. Cotton-wool was used extensively to represent snow, the cut-out figures of Abbott and Costello giving the impression of ski-ing. Hidden lighting made this simple display very effective, and caused great attraction; children especially were very fascinated with the snow effect, judging by the numbers who, when not being watched, arrived in the hall with cotton-wool to add. Big business was the result, and cotton-wool is cheap.

This display was on view ten days before showing, together with banners, pictorial posters, stills, etc.

This thoroughly good display was arranged by Manager G. E. Sewell for HIT THE ICE (G.F.D.) at the Havana, Romford

"Bells Down" with Bells On

A VESTIBULE display of fire-fighting equipment—the latest in trailer pumps being on show, as well as another new model in motor-pumps—incendiary bombs and large high-explosive bombs were displayed at the Lonsdale, Carlisle, by Manager Edward Tyson for "The Bells Go Down" (Ealing Distribution). The very life-like dummy used created a lot of attention, and a huge N.F.S. badge topped the display. (Picture on page 33.

An exhibition of drawings and paintings dealing with fire fighting by a local artist who is now in the N.F.S. also attracted attention.

On the Monday of the screening a company of the N.F.S. paraded at the theatre, and on the Wednesday another large number of N.F.S. attended. A collection was also taken for the N.F.S. Benevolent Fund, altogether producing a very good week.

Casa-Bananas

J. B. HOWARD linked up the scarcity of bananas with his publicity for "Casablanca" (Warners) when showing it at the Electra, Cheadle, Cheshire. From the shipper he got a free supply of coloured transfer transparencies of bunches of bananas, put one on each of the glass panels of the front doors, and on a pillar each side of the doors had the following wording on D.C. posters "Yes, We Have No Bananas To-day." "No, but We Have 'Casablanca' all This Week."

The stunt had the effect of startling passers-by into the temporary belief that bananas had come back again into circulation, and so fastened interest upon the picture.

Veterans

FOR his opening performance of "Colonel Blimp" at the Odeon, Aberdeen, manager Alex Webster had a gathering of Boer War veterans attending with other notabilities serving this ancient Scottish borough.

Our illustration shows warriors J. Wild and A. Inglis discussing their Boer War reminiscences with Lord Provost Mitchell at the theatre's entrance, while A.T.S. Privates J. Hannah and A. Christie, Lt. G. Douglas Walker, J. C. Rennie (Deputy Town Clerk) and the Rev. Erskine Blackburn are appreciative listeners.

History Made Easy

HAVING "Clive of India" (20th-Fox) booked for showing at the Holloway Gaumont, manager F. W. Foster decided that it was a subject which ought to interest as well as instruct the children of the district, so he approached the education authorities with an invitation for them to arrange special parties of youngsters to view the film as a preliminary to a little competition. Those who took part in these trips were then offered prizes of savings stamps for the best essays on the film and the period of history with which it dealt, the teachers acting as judges and each school qualifying for awards. In this way the film became widely publicised in the neighbourhood and large parties of schoolchildren made pilgrimages to the theatre to see it in order to prepare for the contest.

Children Entertained

A LARGE party of Norfolk children whose fathers are prisoners of war or serving overseas were entertained at the Carlton Cinema, Norwich, to a special programme of films on Thursday afternoon, the kinema having been loaned for the purpose. Following the show the children were given tea at a nearby restaurant. The entertainment was made possible by the Camp Road, Thorpe next Norwich, Prisoners of War Fund, organised by R. Yallop.

Before entering the kinema the children grouped around Manager Geoffrey Davies, were photographed giving the "V" sign by local Press photographers, a 6-in. by 12-in. picture appearing in the weekly editions of the *Norfolk Journal* brought valuable publicity to the kinema.

Attention!

A CLEAN-CUT window display bound to attract attention was arranged for "The Gentle Sex" by manager C. E. Miller, of Scarborough's Odeon, with Messrs. Marshall and Snelgrove. The illustration shows how effectively striking simplicity in window-dressing can become.

It was fortunate that the screening coincided with the birthday of the A.T.S., for he was able to have the Mayor give a birthday greeting to the local unit of the A.T.S. from the stage during

Continued on page 31

THE PLACE for extra care with publicity is at the theatre. Here there should be no pieces of wood crudely put together and even more crudely painted; no scraps of paper hastily worded and roughly written; but frames enhancing appearances and publicity that is as attractive as it is forceful. Coltman's supply both at an inclusive weekly rate, with various services to suit all theatres.

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Colourful foyer display at the Regal, Wakefield, arranged by R. E. Maltby for his screening of YANKEE DOODLE DANDY (Warner)

Continued from page 30

an interval. For this particular day he obtained permission to fly the Union Jack, and his was the only building to be flying a flag when the excellent news of Italy's surrender came over the air. This was a further boost to Mr. Miller's ability to keep abreast of events, the public being of the opinion that the Odeon was celebrating Britain's victory as well as the birthday.

Dandy Exploitation

AN exceedingly successful exploitation scheme for "Yankee Doodle Dandy" was put over by E. Aspinall, of the Capitol (A.B.C.), Bolton, at practically no cost whatever.

It began with a foyer display (picture page 32), in the provision of which he enlisted the help of local traders and his own enthusiastic staff. This attracted attention for a fortnight before playdates.

During the week before showing the film he had a stage interlude by the "Two Aces," local artistes, giving a musical medley confined to hits from the film, backed up at the end with a personal boost for the film and an injunction to patrons not to miss it by Mr. Aspinall through the "mike."

The local Co-operative Society and Woolworths were among the six large business houses co-operating in the tie-ups, and buttonhole discs advertising the film were also issued to schoolchildren.

Part of the onlookers who assembled to see the A.T.S. enter the Odeon, Llanelly, as guests of the management to view THE GENTLE SEX (G.F.D.)

The Gentle Guests

THE run of "The Gentle Sex" at the Odeon Theatre, Llanelly, coincided with the fifth anniversary of the formation of the A.T.S., and to mark the occasion Manager W. G. Thomas invited His Worship the Mayor of Llanelly (Alderman W. H. Charles, J.P.) to the opening performance following a march-past of the local contingent, at which His Worship took the salute.

The theatre was "dressed" for the occasion, and our illustration shows part of the huge crowd that assembled whilst the A.T.S. filed into the theatre, also as guests of the management.

Wakefield's Dandy Show

QUITE a furore was caused in Wakefield by the campaign conducted by manager R. E. Maltby for the screening of "Yankee Doodle Dandy" at the Regal, Kirkgate.

Tie-ups for window displays were arranged with a number of the principal stores. The Mayor and members of the Watch Committee attended, with the local Sea Scouts forming a guard of honour, while the exterior of the Regal was gaily decorated with large U.S.A. flags.

The illustration shows the foyer display and how his staff entered into the spirit of the game by being appropriately costumed for the period of the display.

"Silent" Publicity

A. E. FOSTER, manager of the Ealing Forum (A.B.C.), took considerable pains to publicise "The Silent Village" (Ealing Dist.) recently, with excellent results. Generally known to be based on the unhappy history of Lidice, the film struck him as likely to seem to the general public a "horror" production, so he set out to combat this idea by stressing the epic nature of the tale and the fact that the film had been made in Wales. He decorated the vestibule of the theatre with flags and photographs of the invasion of Czechoslovakia, showing views of Prague before and after the arrival of the Germans, the entry of the mechanised hordes, etc. A native of the country, in national costume, was stationed there throughout the run of the film. The week was opened by the attendance on Monday evening of the Mayor of Ealing (Ald. H. S. Greenwood, J.P.), who introduced Dr. Slavik, the Minister of Education, and other members of the Czech Government. Dr. Slavik made a short speech in English, telling the sad story of Lidice and describing the sufferings of the many Czech prisoners of war and of the gallant nation's hopes for the future. Members of the Czechoslovak Army Choir (Capt. Varlick, L./Cpl. Rosenbloom and Sgt.-Major Tausky) then sang several native melodies accompanied by piano. These vocalists, by the way, are all professional musicians, the sergt.-major having conducted the London Philharmonic Society. On each other evening during the week a member of the Czech Youth Movement or of the Foreign Office spoke from the stage to keenly interested audiences. The Mayor was so interested that he sent a long explanatory letter to the local Press giving reasons why the public should go to see the film. A copy of this was displayed on the front of the Forum. This campaign resulted in excellent business during the week and indicates how a somewhat difficult subject can be exploited effectively.

How to Catch 'em

A KINE. manager needs to have his wits about him in dealing with difficult members of the public. I was told a little while back of one who was called upon to deal with a truculent patron who, having bought his ticket and found all the seats of that price full, insisted on sitting in a seat of higher price and would neither pay the difference nor be moved away. After persuasion and argument the manager at last had him removed to the entrance, where he had taken the precaution to call in a policeman. The latter asked whether the manager wished to charge the truculent one, and if so with what offence. The manager answered that the policeman could do the charging. The policeman couldn't think of a charge. Then the manager produced his trump card. "Your charge is defrauding the revenue," he told the unimaginative copper. And it was so. The patron was taken away—much to his astonishment. You will recall that they got Al Capone not on charges of indulging in gangsterish activities, but for failure to pay proper income tax. There is always another way of achieving an end—if only you can think of it!

Bright Bognor Boosts

MANAGER William Humphryes, of Bognor Odeon, who believes in sustaining patrons' interest in his film fare, has, in recent weeks, put out a succession of telling publicity appeals. For a foyer display introducing "White Cargo" he built up a cardboard model barge 4 ft. long, and after packing the body with waste paper, piled up a dump of discarded white cotton wool on the deck level; showing no title but a double-crown poster announcing "Dock at the Odeon Wharf on Thursday next," leaving patrons to puzzle it out for themselves. Stamp collectors were confronted with a clever problem for solution when challenged with this query: "To Philatelists. Have you a Black Swan, early Western Australia? If so, you're lucky. If not, come to the Odeon next week and see MY Black Swan. You'll see something just as lucky." To non-philatelists this was, of course, just Greek, but their wonder was soon satisfied by the many stamp collectors in Bognor, who spoke in bated breath of the stamp's rarity, when the affiliation to the film's title became obvious. This ingenious teaser was much talked about in the town and proved a real business-getter.

Enfield Bridgehead

ROAMING round the centre of Enfield, my attention was caught by an excellent display in the window of a shop which has been taken by the National Savings Committee for the conduct of their business. On the "floor" of the window, which was covered with corrugated paper daubed streakily with green and grey to give the impression of sea was a small fleet of British ships of all kinds. Near the front in one corner lay a model of a harbour with vessels at anchor. On the other side a sandy beach had been laid in front of a large wall. Grounded on this beach were a number of small landing barges and a detachment of (tin) soldiers appeared to be charging up the shingle in an assault on the wall. Nearer the back of the window were several beautiful models of old-time galleons, and behind them life-size cut-outs of Humphrey Bogart embracing Simone Simon while Raymond Massey looked on impassively from the other side. Between these figures was a scroll bearing the name of the Warner film, "Action in the North Atlantic," and the link with the Savoy was provided by a pull of a newspaper display advert. pasted on the glass at about eye-height. Elsewhere admonitions to save for victory tied up the display and the film with the national drive against unwise spending.

A Good Idea

G. E. EVANS has found a good way of mitigating the unrelieved bareness of white tiles outside the Carlton (A.B.C.), Islington, and at the same time neatly filled an old 48-sheet poster space with useful austerity publicity for the current programmes. He has had the large rectangle blanked out with green paper (or maybe fabric), and on this, under the stock heading "The Week's Best Films," printed on a red scroll, pasted up a couple of litho art quads dealing with the current features and a D.C. poster about the newsreel. This tells the public almost all they need to know about the show, fills a gap (which previously had to be cleaned at frequent intervals) and improves the front of the building.

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"WORLD OF PLENTY"

Paramount Announces Big Exploitation Contest

THE film "World of Plenty," which Paramount is generally releasing on November 15, is regarded of such importance that for the first time in history a Government-sponsored film production is being boosted by a great exploitation competition. "World of Plenty," a Paul Rotha production, is a subject which affords exhibitors ample opportunities for outstanding showmanship.

The competition is for the best exploitation of the film, with prizes of £50, £30 and £20.

Anti-waste (food) schemes, harvesting, fruit and vegetable shows, allotment holders, food stores, etc., all come within the scope of consideration, under the headings of tie-ups, window displays, co-operative advertising and general campaigning. Many important organisations are ready to co-operate in every possible way, including the Ministry of Food, the Ministry of Agriculture, the Ministry of Health, the National Farmers' Union and the Ministry of Information.

The names and addresses of Ministry of Food divisional officers and M. of I. officers may be obtained from the Paramount Exploitation Department, Plaza Theatre, London, S.W.1.

Few pictures have provided the enterprising showman with such unlimited opportunities for exploitation, which is the more valuable as it affords direct encouragement to the war effort of the nation at large. Apart, however, from its propaganda value, the picture, which has received an exceptionally enthusiastic Press in all parts of the country and was written by Eric Knight, author of "This Above All," is outstanding entertainment in its presentation of the story of food—"man's right and security No. 1."

The prizes, it is stated, will be awarded to those campaigns showing the most resource in making use of the many angles which the picture offers, with the minimum of expenditure. Thus it will be possible for the smallest theatre to win a prize.

The competition will be judged by a committee consisting of David Rose, managing director of Paramount; T. C. Reddin, director of theatres and publicity; S. G. Rayment, Kinematograph Weekly; E. W. Freedman, *Daily Film Renter*; and Sam Harris, *The Cinema*.

The competition is open to the manager of any kinema playing "World of Plenty," and the prizes will be awarded for the best exploitation of the picture itself, and not the whole programme of which "World of Plenty" may be a part.

Each competitor must submit his entry, properly enclosed, to the Paramount Exploitation Department, Plaza Theatre, London, S.W.1, and the cover must show clearly the name of the competitor, whether he or she is manager or owner, the seating capacity of the theatre, the population of the town, the play date, and the title of other films in the programme.

Corroborative evidence of the success of the campaign, such as newspaper cuttings, letters from local personalities, photographs, etc., must be attached and not sent in loose.

Manager E. Aspinall's foyer display at the Capitol (A.B.C.), Bolton, for YANKEE DOODLE DANDY (Warner)

Hidden Heroines

IT has become something of a practice to arrange stage presentations in which war workers of various kinds appear in tableaux as a prelude to the main film. Sometimes these parades are confined to members of the so-called "gentle sex," because the nature of the film is specially appropriate to them. I have noticed, however, that while it is usual for representatives of the W.R.N.S., A.T.S. and W.A.A.F. to appear on these occasions, the lesser known uniformed women are often ignored. Without detracting from the good work of these women in the Services, it ought not to be overlooked that devoted service is also being rendered to the community at the present time by female members of the Land Army, transport services, Post Office, public utility companies and others, and an occasional public recognition of their existence would be appreciated, both by them and by the audiences who benefit from their labours.

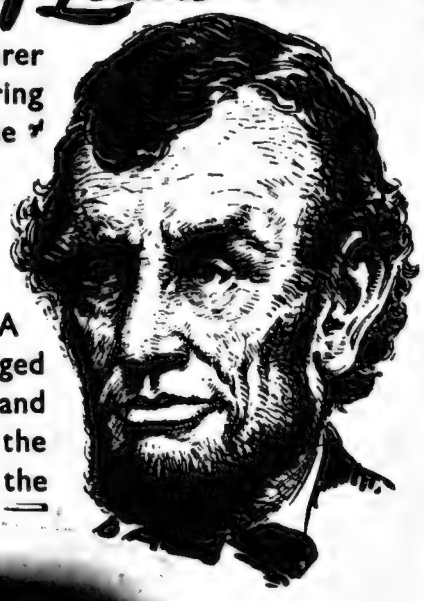
Staying Guests

I EXPECT it is not peculiar to Colindale, but J. H. C. Murray, manager of the Odeon there, told me recently that one of his difficulties is to persuade people to leave the building when they have seen the programme round. Believe it or not, he says that some of them come in at opening time and stay till the last length of film has gone through the projector! This might not matter so much in lean times, but while business is booming it is bad for the box office, for it ties up seats which might otherwise be earning more. There seems to be no absolute remedy. One can, after all, only appeal to audiences to make way for those waiting to see the programme.

A window tie-up arranged by manager C. E. Miller, of the Odeon, Scarborough, with the local branch of Marshall and Snelgrove, for THE GENTLE SEX (G.F.D.)

"The Province of Leaders..."

Abraham Lincoln rose from a labourer to become President in 1861. During the first thirty years of his life he was, in succession, store-keeper, soldier, surveyor and lawyer. To posterity he is the embodiment of the democratic principle—a leader among leaders! RCA similarly has attained an acknowledged leadership in sound technique and become a household word in the Cinema Industry throughout the world.



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A fine collection of fire-fighting apparatus was exhibited in the vestibule of the Lonsdale, Carlisle, for THE BELLS GO DOWN (Ealing Distribution), by Manager E. Tyson

Manager-Organist Co-operation at the Astoria, Streatham, S.W.

MANAGER Harry Arnold and his resident solo organist, Graham Grant, are very busy in organising and considering the method of presentation of a special type of organ interlude which, if successful, may lead to a subsequent series at intervals. They hope that this stunt will not only provide musical entertainment for the general patrons, but have individual and special attraction for those who will be the "guests" of the theatre on these occasions.

In common with many other London suburban kinemas, the Streatham Astoria's post-bag contains many requests for songs and tunes, and as far as possible these are acceded to by Graham Grant about once or twice a month. However, it was noticed that several patrons who had relatives serving in H.M. Forces overseas in India and the Middle East asked for tunes to be played that had been the favourites of those men. Added to this an airgraph from India contained a request for a certain tune to be played on this soldier's birthday so that his relatives might attend to be reminded of him. When this was incorporated in the interlude as requested. it started an avalanche of requests, and so on Friday, September 17, a complete interlude of these requests was presented and the relatives concerned were the "guests."

of the management. Of course the success of the venture depends on the element of contrast from a musical point of view these requests contain, but if the show is well compèred, Graham Grant can be depended upon to put over the show to advantage.

This organist is becoming very popular in this Streatham House, and his interludes are always entertainment, both in story and musical items. Recently two recitals of famous old music-hall songs sung by Vesta Tilley, Vesta Victoria, Kate Carney, Florrie Forde and George Lashwood so entertained the patrons that "Famous Old Film Favourites" was presented the following week. I remember an interlude I heard some time ago by this organist which for violent contrast in character would be hard to beat, for it contained Strauss valses, a good portion of the "Peer Gynt" Suite, some Chopin classic excerpts and some lilting Eric Coates numbers, and a slide background in the bargain.

The organ at Streatham is now a featured item and just another example of the value of friendly manager-organist co-operation, which is certainly of mutual benefit to them both and a certain asset (even if the exact amount cannot be calculated) at the box-office.

RELEASES FOR OCTOBER 18

Compiled by A. W. OWEN

SALUTE TO THE MARINES (M-G-M)

CERT. A. Length 9,134 ft. Reg. No. F.6589. Reviewed in KINE. August 12, 1943.
STARS.—Wallace Beery, Fay Bainter.
ATMOSPHERE.—Pacific war adventure melodrama in Technicolor, telling how an old Marine achieves his lifelong ambition to win a medal for service to his country.
ORGAN.—"Stars and Stripes" march, Sousa (Keith Prowse), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.2370 by Sousa's Band.

THE DARK TOWER (Warner)

CERT. A. Length 8,392 ft. Reg. No. BR/DR.6437. Reviewed in KINE. June 10, 1943.
STARS.—Ben Lyon, Anne Crawford, David Farrar.
ATMOSPHERE.—Triangle melodrama told with a circus background, concerning the machinations of an evil and sinister mesmerist
ORGAN.—"Werther" Fantasie (Tavan arrangement), first and final sections only (Ricordi), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—"Mysterioso," Ketelbey (Bosworth), recorded on B.C.1069 by the International Radio Orchestra.

ESCAPE TO DANGER (RKO-Radio)

CERT. A. Length 8,170 ft. Reg. No. BR/TR.6677. Reviewed in KINE. July 29, 1943.
STARS.—Eric Portman, Ann Dvorak.
ATMOSPHERE.—Adventure melodrama, the breathless adventures of an English girl who wins the confidence of Nazi officials in Denmark, escapes to England, ostensibly as one of their agents, and exposes their plot.
ORGAN.—Incidental—"Treachery and Vengeance," Fletcher (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1910 by the Regent Concert Orchestra.

THE YANKS ARE COMING (Pathé)

CERT. U. Length 5,733 ft. Reg. No. F.6516. Reviewed in KINE. July 8, 1943
STARS.—Mary Healy, Henry King.
ATMOSPHERE.—U.S. Army romantic comedy musicale, telling how a movie matinée idol, a singer and some good-hearted musicians shame a conceited band leader into enlisting.
ORGAN.—"Vanity Fair" Light Overture, Fletcher (Hawkes), with adaptation from the piano solo copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1907 by the Regent Concert Orchestra.

CHANGE-OVER CUES

Continued from page 29

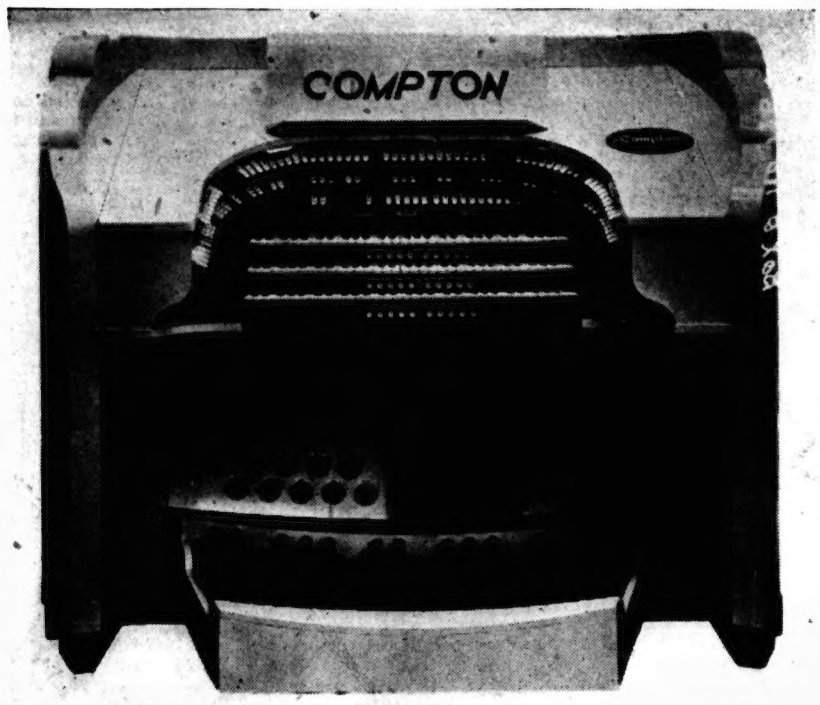
constantly cutting dangerously into the film. The above are only a few of the instances that are to be encountered. I fully realise that with the shortage of labour and material the renters are too handicapped to keep continuously issuing containers because of the carelessness that they meet in the projection booth.

The transit cases must also be similarly dealt with; a possible sugestion is, namely, that spacious and vertical compartments be incorporated in which the containers can be placed with the minimum of damage. This would naturally mean more expense, but I think that such would be worth while. The care of both transit cases and containers must still remain the responsibility of the projectionist, while these are in his keeping and must cease to be regarded as a waste bin for film cuttings and other refuse. R. G. CANHAM.

M.D.—Manager's Death

The many friends of Tom Soar (professionally known as Tommy Raymond) will regret to learn of his death recently at the age of 44 after a long and trying illness. After a period in the music-hall world as musical director, Tommy took charge of the musical side of the entertainment at the Carlton, Essex Road, Islington, in 1934, when it was opened by Clavering and Rose with stage shows, and remained there for about four years. Later he returned to the hall as assistant manager, and latterly had been managing the Cameo, Windmill Street, W.

FAMOUS COMPTON ORGAN CONSOLES



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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT
		LONDON.				
Thur., Sept. 23	2.45 p.m.	Carlton	Miracle of Morgan's Creek	Paramount	Eddy Bracken	
,, ,, 23	2.30 p.m.	G.B. Private Th.	Mr. Big	G.F.D.	Gloria Jean	
Fri., ,, 24	10.30 a.m.	Own Theatre	Battle of Britain	United Artists	M. of I. Feature	
Wed., ,, 29	10.30 a.m.	Rialto	Phantom Ranger	New Realm	Tim McCoy	
		BELFAST.				
Tues., Sept. 28	10.45 a.m.	Classic	The Flemish Farm	G.F.D.	Clive Brook	
		BIRMINGHAM.				
Tues., Sept. 28	10.30 a.m.	Scala	Youth Takes a Hand	Pathe	Alan Baxter	
,, ,, 28	10.30 a.m.	Futurist	The Flemish Farm	G.F.D.	Clive Brook	
Wed., ,, 29	10.30 a.m.	Scala	Ghosts in the Night	Pathe	East Side Kids	
,, ,, 29	10.30 a.m.	Futurist	Miracle of Morgan's Creek	Paramount	Eddy Bracken	
Fri., Oct. 1	10.30 a.m.	Scala	Sarong Girl	Pathe	Ann Corio	
		CARDIFF.				
Tues., Sept. 28	11 a.m.	Park Hall	Ghosts in the Night	Pathe	East Side Kids	
,, ,, 28	10.45 a.m.	Odeon	The Flemish Farm	G.F.D.	Clive Brook	
,, ,, 28	11 a.m.	Odeon	Miracle of Morgan's Creek	Paramount	Eddy Bracken	
Wed., ,, 29	10.45 a.m.	Park Hall	Shantytown	British Lion	Mary Lee	
,, ,, 29	11 a.m.	Queen's	Sarong Girl	Pathe	Ann Corio	
Fri., Oct. 1	10.45 a.m.	Park Hall	Adventures of Tartu	M-G-M	Robert Donat	
		GLASGOW.				
Tues., Sept. 28	10.50 a.m.	Playhouse	Ghosts in the Night	Pathe	East Side Kids	
,, ,, 28	10.45 a.m.	La Scala	The Flemish Farm	G.F.D.	Clive Brook	
Wed., ,, 29	10.50 a.m.	Playhouse	Sarong Girl	Pathe	Ann Corio	
,, ,, 29	10.45 a.m.	La Scala	Miracle of Morgan's Creek	Paramount	Eddy Bracken	
Thur., ,, 30	10.45 a.m.	La Scala	Larceny With Music	G.F.D.	Allan Jones	
		LEEDS.				
Tues., Sept. 28	10.30 a.m.	Ritz	Ghosts in the Night	Pathe	East Side Kids	
,, ,, 28	10.30 a.m.	Odeon	The Flemish Farm	G.F.D.	Clive Brook	
,, ,, 28	10.30 a.m.	Majestic	Schweik's New Adventures	Coronel	Lloyd Pearson	
Wed., ,, 29	10.30 a.m.	Ritz	Sarong Girl	Pathe	Ann Corrio	
,, ,, 29	10.30 a.m.	Odeon	Miracle of Morgan's Creek	Paramount	Eddy Bracken	
		LIVERPOOL.				
Tues., Sept. 28	10.30 a.m.	Forum	Shantytown	British Lion	Mary Lee	
,, ,, 28	10.45 a.m.	Paramount	The Flemish Farm	G.F.D.	Clive Brook	
Wed., ,, 29	10.45 a.m.	Majestic	Miracle of Morgan's Creek	Paramount	Eddy Bracken	
		MANCHESTER.				
Tues., Sept. 28	10.45 a.m.	Odeon	The Flemish Farm	G.F.D.	Clive Brook	
Wed., ,, 29	10.45 a.m.	Odeon	Miracle of Morgan's Creek	Paramount	Eddy Bracken	
		NEWCASTLE.				
Tues., Sept. 28	10.45 a.m.	Odeon	The Flemish Farm	G.F.D.	Clive Brook	
Wed., ,, 29	10.45 a.m.	Essoldo	Larceny with Music	G.F.D.	Allan Jones	
,, ,, 29	10.30 a.m.	Odeon	Miracle of Morgan's Creek	Paramount	Eddy Bracken	
Thur., ,, 30	10.30 a.m.	Stoll's	Ghosts in the Night	Pathe	East Side Kids	
Fri., Oct. 1	10.30 a.m.	Stoll's	Sarong Girl	Pathe	Ann Corio	
		NOTTINGHAM.				
Tues., Sept. 28	10.45 a.m.	Ritz	The Flemish Farm	G.F.D.	Clive Brook	
		SHEFFIELD.				
Tues., Sept. 28	10.30 a.m.	Cinema House	Ghosts in the Night	Pathe	East Side Kids	
Wed., ,, 29	10.30 a.m.	Cinema House	Sarong Girl	Pathe	Ann Corio	

Boer war veterans attend the opening performance of COL. BLIMP (G.F.D.), at the Odeon, Aberdeen, and discuss their adventures with the Lord Provost, Sir Thomas Mitchell

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